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Scene from Act II of the Metropolitan's production of *The Barber of Seville*. Beginning center foreground are Robert Merrill (Figaro), Cesare Valletti (Almaviva), Alessio De Paolis (Sergeant), Roberta Peters (Rosina), Jean Madeira (Berta), Cesare Siepi (Don Basilio), and Fernando Corena (Bartolo)

Stylish New Barber Enlivens Met

By RONALD EYER

WITH its new rendering of Rossini's *The Barber of Seville* on Feb. 19, the Metropolitan presented us with one of the handsomest productions on Broadway and by all odds the most intelligent and genuinely titillating performance I ever have seen in some twenty years of Barber-going here, there and elsewhere.

The new staging by the British actor-director, Cyril Ritchard, in collaboration with Alberto Erede, the conductor, and Eugene Berman, who designed the two sets and the costumes, is sleek, witty, stylish and elegant to the queen's taste. Gone is the old simple-minded slapstick comedy; gone the Keystone-cop, everyman-for-himself scramble of discordant characterizations; gone the outrageous stylistic faux pas and the all-pervading indifference to the theatrical unities.

I long have felt that the shambles usually made of this famous opera was due to a basic misconception, amounting to no conception at all, as to what the thing was supposed to be. Far from a mere commedia del arte rumpus, it was intended, I am sure, to be a satirical and really quite sophisticated comedy of manners and morals with (as in Beaumarchais's Figaro) definite political overtones. The situations are preposterous and the characters are heavily overdrawn, but they represent certain universals of the period, and the comments on social foibles are as pointed as those of Aristophanes.

Adult Entertainment

It is an evaluation something like this that the present producers seem to have arrived at, and the directors and the designer clearly had their heads together constantly to make every last detail fit the scheme. Determined, apparently, from the outset to make an adult entertainment as well as a beautiful show out of what had erroneously come to be thought of as nothing but a threadbare farce with some good tunes in it, they have succeeded spectacularly and far be-

yond almost everybody's expectations. Mr. Berman's décor and costumes, of a sort of neo-surrealistic design and with his typically intense and powerfully contrasting colors, are integrated with themselves to form interesting stage pictures and designs and also are integrated with the dramatic performance at every step, so that they become to an unusual degree an additional participant in the proceedings. The absurdly tall ladder-back chair painted black with two red tassels dangling from the top posts, for example, used only by the tall, black-clad Don Basilio (who has bright red shoes to match the tassels on the chair) was in clever contrast to the huge, rococo affair, decorated in birthday-cake colors, used by the equally huge and rococo Dr. Bartolo. Then there were the drab, but carefully detailed and differentiated costumes of the rabble orchestra in the opening early-morning scene—a commentary upon the rich and dazzlingly colorful costumes of the principals; the use of Rosina's ubiquitous fan as the motive for light fixtures on the outside of Dr. Bartolo's house and for the side panels of the stage; and any number of similar deft, knowing touches that were artistically delightful in themselves at the same time that they were pertinent to the production as a whole.

Ritchard's Masterful Touch

For this part, Mr. Ritchard contributed the masterful touch of a professional and eminently successful showman. The comic business he devised for his actors had the Metropolitan's somewhat jaded audience in unaccustomed gales of laughter most of the time. Never fatuous or just silly, it was real humor—neat, fresh, cleverly turned and perfectly timed. He also plotted stage movements with care and purposefulness, so that there was none of the bedlam and the pointless running hither and thither that usually mar buffo performances, and he demanded continuity and co-operation in the acting of everyone concerned. He also appeared on the stage himself in the silent role of Ambrogio, the butler, dressed magni-

ficently like something out of a deck of playing-cards.

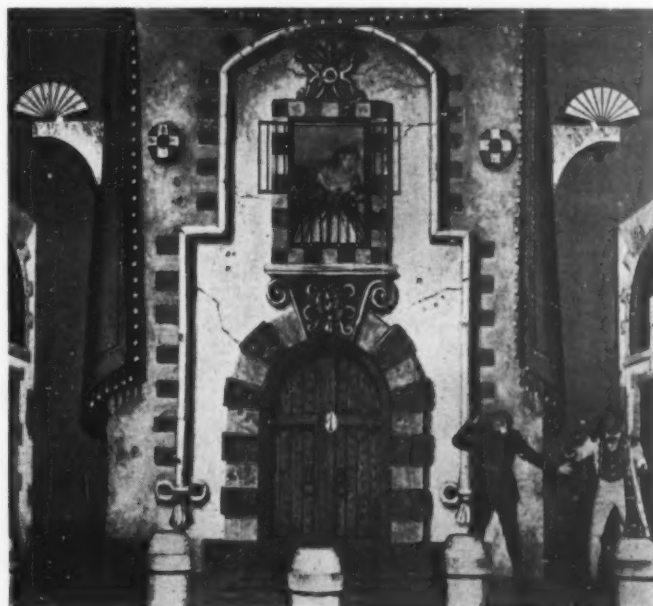
Mr. Erede gave a light-hearted and light-footed performance of the music and he was less inclined than he has been on occasion in the past to give way to his singers in matters of basic rhythm and tempo. The performance gained thereby an added feeling of animation and forward propulsion.

The brilliant cast, every one of whom entered into the spirit of the occasion with obvious zest and high humor, gave one of the finest exhibitions of virtuoso singing witnessed in this theatre in many a day. There were ovations for everybody, beginning with Robert Merrill whose Largo al factotum brought down the house by virtue of its buoyancy, virility and sheer beauty of vocal sound. Cesare Siepi's Don Basilio, looking like some-

thing between a bean-pole and a great black crow, was one of the most meticulously devised characterizations in the production and must surely be hailed a classic of its kind. His Calumny air stopped the show for several minutes.

It is a rare experience to hear coloratura singing, either tenor or soprano, with the brilliance, loveliness of sound and ease of production exhibited by Roberta Peters, the luscious Rosina, and Cesare Valletti, the Count Almaviva. Ravishing, as always, to look upon, Miss Peters delivered her *Una voce poco fa* as a tour de force of vocal technique and with a saving warmth and joyousness that forestalled any suggestion of the piece being just a vocal exercise. Suffice it to say of Mr. Valletti that he more than

(Continued on page 12)



Balcony scene from Act I, with Miss Peters, Mr. Valletti, and Mr. Merrill

San Francisco Symphony Foundation

Launched; Enrique Jorda Named Conductor

San Francisco

A TWO-YEAR contract as conductor of the San Francisco Symphony has been given to Enrique Jorda. The board of governors of the orchestra, by a vote of 28 to eleven, chose Mr. Jorda to replace Pierre Monteaux, who retired from the post at the close of the 1951-52 season. During the past two years the orchestra has been led by a series of guest conductors. Mr. Jorda made his American debut last season as guest conductor here and was brought back this winter for seven weeks of concerts.

The 43-year-old Spanish musician has been conductor of the Capetown (South Africa) Orchestra since 1947. He conducted in Madrid and Seville, as well as in England, France, Belgium, and Switzerland before assuming his post in South Africa. He will fulfill engagements in Australia prior to his arrival here.

The newly incorporated San Francisco Symphony Foundation is destined to play an important role in the orchestra's future affairs. It was organized under the chairmanship of Philip S. Boone by a group of young patrons who also founded the University of California Symphony Forum, graduated from student status a few years ago to become the Special Events Committee of the San Francisco Symphony. Their ultimate goal is to establish an endowment fund for the orchestra.

Its "kick off" party late in January included a brief program by the San Francisco Symphony under assistant conductor Earl Murray. Addressing an audience of 600 foundation workers, Mr. Boone established the fact that orchestras are big business—also that the San Francisco Symphony plays to more listeners every weekend than any other orchestra in the country, with three concerts drawing an average total of 8,000. Its inevitable deficit has run to nearly \$130,000, which has been covered by a total of only 1,771 contributors. But, he said, there are three million people within easy commuting distance of the Opera House.

Advantages for Members

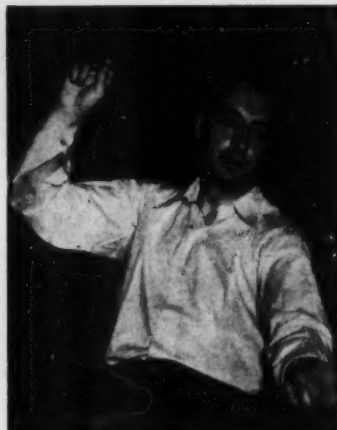
The foundation is trying to reach this prospective audience with its current membership drive. In return for annual dues of ten dollars, members and their families will receive benefits in the form of free concerts and rehearsals. At the close of the season a special reception will honor members of the orchestra.

Half of the foundation's earnings will go into the operating fund of the orchestra. The other half will be contributed to the endowment fund. No expenditures will be made without the two-thirds vote of the board of governors of the San Francisco Symphony Association and officers of the foundation. (The association will continue to receive contributions; donors will automatically become members of the foundation and will enjoy its privileges.)

The press has been generous in its support of the project; 500 unsolicited memberships were sent to the foundation's office in the Pacific Building within ten days after the start of the drive. The 600 solicitors are yet to be heard from, but there have been indications that many of them have already exceeded their original quotas.

The foundation's first public venture was an invitation concert for members of the 22 District Merchants Associations, who filled the house. Enrique Jorda led the orchestra in an excellent program, well chosen for the occasion: the Overture to Weber's

(Continued on page 37)



Enrique Jorda

Hurok To Present Ballet from London

A coast-to-coast tour of twenty weeks will present the London Festival Ballet in its first United States appearances, under the management of S. Hurok, who recently concluded negotiations with Julian Braunschweig, the company's director. The troupe will leave England after its customary summer season at the Royal Festival Hall in London, and will open its tour in Quebec on Oct. 10. Then it will cross the United States and Canada, appearing in Los Angeles and San Francisco before returning to New York by way of the South. The tour lists 52 cities.

Under the artistic direction of Anton Dolin, the company will feature Tamara Toumanova as guest artist, in addition to the Russian-trained Hungarian dancers, Nora Kovach and Istvan Rabovsky, who escaped from behind the Iron Curtain and made their New York debut recently with the Ballets de Paris. The roster of ballerinas is headed by Natalie Krasovska, and Belinda Wright, Anita Landa, Noel Rossana, and Daphne Dale, who will make their American debuts.

The repertoire features Nicolas Beriosoff's re-creation of the four-act work, Esmeralda, based on Hugo's novel The Hunchback of Notre Dame, with a production designed by Nicola Benois and music by Cesare Pugni. It also lists Harald Lander's one-act version of Napoli, from the repertoire of the Royal Danish Ballet, preserving "the best of Bournonville's choreography while omitting some of the longer mimed sequences". The company also will present Alice in Wonderland, with choreography by Michael Charnley and original score by Joseph Horowitz; ballets by Frederick Ashton, Leonide Massine, David Lichine, and Vassili Lambrinos, whose choreographed version of the Grieg Piano Concerto is a recent addition to its repertoire. Classical works include The Nutcracker and Giselle; the Fokine ballets are to be represented by Petrouchka, Scheherazade, Prince Igor, and Les Sylphides.

Skolovsky To Tour Latin America

Zadel Skolovsky, pianist, who recently completed his first European tour with marked success, is planning a tour of Latin America under the direction of M. P. Bichurin.

New Opera Company Makes Bow in Chicago

CHICAGO—With an outstanding cast, with scenery borrowed from the old Chicago Opera, and with an orchestra drawn from the ranks of the Chicago Symphony, an organization known as the Lyric Theatre of Chicago made its debut at the Civic Opera House on Feb. 5 and 7 with two performances of Don Giovanni.

The president and artistic director of the new company is Carol Fox, who is now in Europe signing singers for a three-week season next November. The two "calling card" performances of the Mozart opera, according to Lawrence V. Kelley, Lyric Theatre's general manager, were tests of whether Chicago really wanted a resident opera company. "The city's answer", he said, "is decidedly 'yes'."

The Lyric Theatre staff works on a voluntary basis. A loss of \$924.22 from its initial presentation was cov-

ered by a party given by the Lyric Guild, an auxiliary organization, following the first-night performance of the Mozart opera.

Guest artists heading the cast were Nicola Rossi-Lemeni in the title role, Eleanor Steber as Donna Anna, Irene Jordan as Donna Elvira, John Brownlee as Leporello, Bidu Sayao as Zerlina, Lorenzo Alvaro as Masetto, and Leopold Simoneau in the role of Don Ottavio. Only Miss Sayao had sung her role in Chicago before.

A major surprise in the eyes of the Chicago audiences was Miss Steber's Donna Anna, her first (it was said) anywhere. The city's critics also singled out Mr. Rossi-Lemeni and Miss Jordan as making outstanding contributions to a distinguished performance. The conductor was Nicola Rescigno; William Wymetal, the stage director; and John Halloran, director of the chorus.

Philharmonic To Tour Cross Country in 1955

Immediately following its final subscription concerts in New York on April 17, 1955, the New York Philharmonic-Symphony will embark on a five-week tour from coast to coast. Since the orchestra has as a rule limited its tours to two weeks at the beginning and end of its Carnegie Hall season, the projected cross-country tour will be the most extensive it has undertaken in recent years.

Dimitri Mitropoulos, musical director of the Philharmonic, and Guido Cantelli, a guest conductor during the past three seasons, will share the podium of this tour, which will include thirty concerts in 28 cities. Twelve cities will be visited by the orchestra for the first time.

The tour will begin with a performance in Detroit on April 18, 1955, after which the orchestra will head west to arrive in San Francisco for two concerts on May 4 and 5. On its return trip the orchestra will play in the Northwest and Midwest, concluding the tour in Ann Arbor on May 22.

The complete tour schedule is as follows: Detroit, April 18; Lafayette, Ind., April 19; Urbana, Ill., April 20; Kansas City, April 21; Topeka, April 22; Albuquerque, N. M., April 24; El Paso, April 25; Tucson, April 26; Phoenix, April 27; Pasadena, Calif., April 28; Los Angeles, April 29; San Diego, April 30 and May 1; Fresno, Calif., May 2; San Francisco, May 4 and 5; Eugene, Ore., May 6; Corvallis, Ore., May 7; Seattle, May 8; Portland, Ore., May 9; Salt Lake City, May 11; Provo, Utah, May 12; Denver, May 14; Omaha, May 15; Ames, Iowa, May 16; Minneapolis, May 17; Madison, Wis., May 18; Milwaukee, May 19; Chicago, May 21; Ann Arbor, May 22.

With the success of its Saturday night concerts under Andre Kostelanetz firmly established, the New York Philharmonic-Symphony has scheduled a similar series for next season, with Mr. Kostelanetz conducting. The third and last concert in this year's series was given on March 13.

The orchestra's special non-subscription series was launched this year with a view to building new audiences, as well as increasing its schedule.

Notice to Subscribers:

MUSICAL AMERICA will appear monthly from March through October.

Spanish Dancers Plan American Tour

Ballets Espagnoles, a leading Spanish dance-theatre company, will be brought to this country next season by Michaux Moody, concert manager of Richmond, Va. Headed by two dancers, Teresa and Luisillo, the company was organized four years ago and has enjoyed wide popularity on the Continent and in England. Bookings will be handled by David Libidins, New York manager.

Ballets Espagnoles will present a repertoire of fifteen ballets and dramatic interludes. The company numbers 36, including two singers, one guitarist, and a conductor. The orchestra for the American tour will be assembled in the United States.

Following a limited season on Broadway in October, the dancers will visit Boston, Philadelphia, Washington, D. C., Chicago, New Orleans, and other cities in the East and Midwest.

Five Americans Invited to Germany

Five leading American musicians have been invited by the Federal Republic of Germany to be honored guests of the government for a four-week visit. They are the pianists Constance Keene and Jorge Bolet, the soprano Barbara Gibson, the mezzo-soprano Carol Brice, and John Sebastian, harmonica player. Of the five, only Mr. Bolet and Mr. Sebastian have previously visited Germany.

The announcement of the invitation extended to, and accepted by, the five Americans was made in Washington by the Ambassador of the German Federal Republic, simultaneously with an announcement in New York by Andre Mertens, vice-president of Columbia Artists Management, Inc.

Ballet Russe Opens School

The Ballet Russe de Monte Carlo, which is being reorganized for a major tour next season, has opened its own ballet school in New York, at 157 West 54th St. The school will serve as training headquarters for the company itself, as well as offering graded courses for professional dancers, children, and nonprofessional adults.

The faculty of the Ballet Russe school is headed by Frederic Franklin, premier danseur and ballet master of the company. Other instructors are Maria Swoboda, Igor Schwetsoff, Anatole Vilzak, Valerie Bettis, Leon Danielian, and Duncan Noble.

Oberon Is Super-Spectacle In Paris Opera Production

By CHRISTINA S. THORESBY

THE revival at the Paris Opéra of Weber's romantic fairy opera *Oberon* (or *The Magic Horn*)—which constitutes the second of Maurice Lehmann's luxury productions with ballet, following his spectacular revival of Rameau's *Les Indes Galantes*, in recognition of which he has just been decorated as Commandant of the Légion d'Honneur—did not achieve an unqualified success. Although a production that could not be rivalled for sumptuousness in any other capital of Europe, it has been severely criticized in some quarters. But it must be borne in mind that the opera itself can not be regarded as an outstanding masterpiece.

Oberon was first performed at Covent Garden in 1826, shortly before the composer's premature death in London in his fortieth year. It is the sort of musical fairy spectacle beloved of Londoners in the early part of the nineteenth century—a sort of bastard descendant of the Shakespearean tradition and Italian opera crossed with German romanticism. Since then, the work has been performed only intermittently, due in part to the looseness and lack of homogeneity in the score, as well as to the scenic difficulties involved. It is 24 years since it was last seen in Europe, in Rome, and 55 since it was performed in Paris.

There can be no doubt that Weber's opera does not possess the unity of Rameau's giant *divertissement*. When Weber was writing *Oberon* in London, he was fighting desperately to finish it in a losing battle with death, hoping to be able to rejoin his family on the Continent. He must have worked fitfully, for the inspiration and workmanship are uneven. The best of this opera is condensed in the brilliant and beautiful overture. Perhaps this was the reason that prompted the producers to play the overture at the beginning of the second act in the opening performances at

the Opéra—probably to make sure that no latecomers missed it. This strategy, however, provoked such adverse comments in the press that the overture is now played in its proper place, at the beginning of the work. But if the score is uneven, *Oberon* contains a wealth of tuneful music and is much nearer to popular taste than Rameau.

Likewise, the production does not offer the same unparalleled spectacle, in the extravagant and courtly manner of the eighteenth century, as did *Les Indes Galantes*, and to the success of which several of France's most outstanding designers contributed. Nevertheless, *Oberon* does offer scenes of fascinating spectacle, which have given M. Lehmann plenty of scope as a brilliant producer. With all reservations made, it would appear that this opera will prove much to the taste of Parisians and visitors to the capital in 1954.

There is a good deal of spoken dialogue in *Oberon*, but much of this has been mercifully cut in the version at the Opéra. Wülner's recitatives have been retained, with some pruning of orchestration. Henri Büsser has orchestrated a number of pieces by Weber, such as a *Polonaise*, some variations, and a sonata, which have been inserted to provide additional ballet *divertissements* and interludes. This has been done with great care, though some incongruous instrumentation of a section of the interpolated Baghdad ballet *divertissement* recalls Saint-Saëns rather than Weber. As the opera is inclined to be overlong, one is tempted to ask if any good purpose has been served by this patchwork embroidery, which only leads to disunity.

The Baghdad and Tunis ballet *divertissements*, in particular, struck me as superfluous and produced artificial dramatic effects. Greater unity would have been achieved if the ballet had been reserved exclusively for the fairy realm of *Oberon*, as was the original intention. It is in this domain that the most striking scenes in the production are to be found,



Lipnitzki

Above: scene in Baghdad from Weber's *Oberon*, as staged by the Paris Opéra. Right: Rézia and Huon de Bordeaux, as portrayed by Constantina Araujo and Nicolai Gedda



Serge Lido

for the aerial ballet on the beach at the end of Act II, the preceding storm sequence, and the magnificent finale are the real *raisons d'être* of the production. For these alone, a visit to the Opéra is well worth while.

At the end of the beach scene after the storm, ballerinas float most gracefully—if somewhat precariously—suspended from invisible wires in midair, bearing Huon de Bordeaux away in a canopy of flowers, a sequence that brought the second act curtain down and up again for some five minutes. The exquisite grouping and regrouping of the fairies in the finale, which reunites the lovers as well as Oberon with his Queen Titania, shows to best advantage Jean Denis Macles' costumes, which are inspired by Grandville's famous nineteenth-century series of book engravings of *Fleurs*, and are carried out in a most delicate and tasteful color scheme. This is the sort of breathtaking finale that could only be seen at the Paris Opéra.

So far as the musical execution was concerned, the orchestra was admirably conducted by André Cluytens, but the choice of singers was not entirely satisfactory. The young Brazilian soprano Constantina Araujo, who sang Rézia, showed a remarkable voice, with all that was needed in compass and agility to cope easily with the extended requirements of her role. But her exceptionally large and clear voice had a harsh ring at times, and she had not learned to control its volume in ensemble singing; she completely covered the other singers in the quartets.

In contrast, Nicolai Gedda, the tall and handsome young Russo-Swedish tenor who sang Huon de Bordeaux, possessed a voice of agreeable quality but with insufficient strength and consistent timbre to do full justice to his heroic arias, written in the florid manner.

Raphael Romagnoni sang a creditable Oberon, but his appearance came as rather a shock to those of us who have grown up in the Shakespearean tradition of *Oberon*—which must certainly have been the model for the original London production. It appears that in France this character is a *nain*, or dwarf, and although M. Romagnoni certainly is neither of these, he recalled a troll king rather

than Shakespeare's noble version of the king of the fairies.

Denise Duval and Roger Bourdin were rather too prominently concerned in "getting across" the ungrateful and aggravating roles of Fatime and Sherasmin.

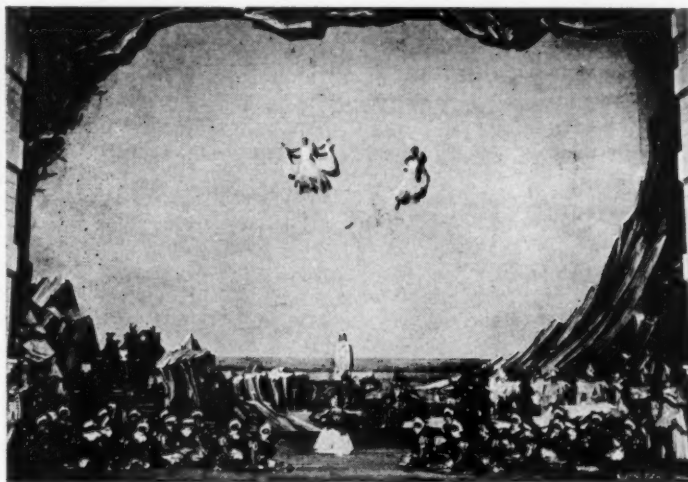
Paris Thaws Out

With the great frost and the temperature dropping to —15° Centigrade in a city that is barely equipped to counteract such deep-freeze conditions, the after-holiday season in Paris was slow in getting under way, for few people felt like venturing out unnecessarily at night.

With the thaw came a concert to warm us to the marrow: a remarkable Beethoven program by the American pianist Julius Katchen, at the Théâtre des Champs-Élysées, his first recital here in three years. This brilliant young virtuoso, whose technique was always first class, but who also had some of the shortcomings of his youth and facile technical powers, has now evolved to the status of a mature artist. With his interpretations of Beethoven's last two piano sonatas and the *Diabelli Variations* Mr. Katchen showed deep insight into musical content and architectural shape, co-ordinating the dynamic and contemplative turns of Beethoven's mind with sincere understanding and conviction. He combined the qualities of a master pianist in a degree extremely rare at any age, but quite astonishing in one still in his twenties, a fact which the *Times* of London (where he gave the same recital) remarked in terms of unstinted praise.

The American composer Ned Rorem's Second Piano Concerto, written

(Continued on page 16)



Lipnitzki

The aerial ballet in *Oberon*, a feature of the scene on the beach in Tunis

Performance of Berlioz' Romeo Among Brilliant Events in Boston

UNTIL the Sunday afternoon of Feb. 14, at Symphony Hall, Antal Dorati had never appeared as a symphonic conductor in Boston, although he was a yearly visitor in the old days of the Ballet Russe de Monte Carlo. Now that we have heard him at the head of the Minneapolis Symphony, we are in a position to confirm, and enthusiastically, the reports of his prowess from elsewhere. His recordings had made a good impression hereabouts, but there is always some difference between that medium and "live shows".

Mr. Dorati has maintained the high standards of his two immediate and illustrious predecessors, Dimitri Mitropoulos and Eugene Ormandy. Though no virtuoso aggregation, the Minneapolis Symphony is a very fine orchestra indeed; it exhibits a healthy individuality and gives a certain impression of solidarity and relaxed ease. Just as Mr. Dorati is neither a pedant nor an egomaniac of the baton, so his orchestra is a very "normal" orchestra in tone and technique. The program was varied and to me altogether rewarding: Beethoven's Leonore Overture No. 3, done with a beautiful sense of drama; Mozart's G minor Symphony (K. 550); the Suite from Bartok's The Miraculous Mandarin, and Moussorgsky's Pictures at an Exhibition, in the orchestration of Ravel. Each was done with requisite style in which imagination played its part but never got out of hand. The Boston audience responded with a most cordial hand.

There are some things in life to be experienced once and then, perhaps, never again. Among them is the Sonata for solo cello which suggests that the Devil was looking on as Zoltan Kodaly wrote it. I have never come across a bigger or more fascinating bag of tricks than this. Zara Nelsova gave it an unbelievably brilliant performance when she was soloist with the Zimble Sinfonietta at Jordan Hall on Feb. 3. Miss Nelsova ap-

peared with the chamber orchestra in the gentle Prelude by Emanuel Moor and the slow movement of K. P. E. Bach's Concerto in A, No. 3, all to general delight. There was other Bach on the program, not J. S. but his second cousin, Johann Bernhard, who came down through the line of great-grandfather Veit Bach's son Johannes. In this case it was a suite for violin and strings, George Zazofsky taking the principal part with distinction. The evening ended with Stravinsky's Apollon Musagete.

Tosky Spivakovsky, the violinist who holds his instrument so high that he literally looks up the finger board, proved his immense technique and solid artistry as soloist in the Bartok Concerto with the Boston Symphony on Feb. 5 and 6. I venture to say that this work will seem bigger in 50 years than it does today. The Spivakovsky performance of it was superb. Pierre Monteux, finishing his stay as guest conductor, handled the orchestral part nobly, and read in superlative and singing fashion the Bach Brandenburg Concerto No. 3 and the Second Symphony of Sibelius.

Damnation of Faust in Toto

Perhaps when future historians tackle the reign of Charles Munch as conductor of the Boston Symphony, they will find one of its most conspicuous qualities was Mr. Munch's ardent enthusiasm for the music of Hector Berlioz. Already he has given us the Fantastic and Romeo and Juliet symphonies, the Requiem, and L'Enfance du Christ. Now he has revived, after many years, the complete Damnation of Faust. These performances, at Symphony Hall on Feb. 19 and 20, were of fabulous orchestral execution and poetic eloquence, and the vocal portions were done as well.

The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained with usual thoroughgoing excellence by G. Wallace Wood-

worth. As soloists we heard David Poleri (Faust), Suzanne Danco (Marguerite), Martial Singher (Mephistopheles), and Donald Gramm (Brander). The score was given complete except for those 55 measures forming the introduction to part three.

Mr. Munch, the week following, turned to other music inspired by Goethe in Wagner's A Faust Overture and the Faust Symphony by Liszt. As it turned out this program was no more than a makeshift, for since the scheduled soloist (pianist Alexander Brailowsky) was sick, Nicolai Lopatnikoff's Divertimento for Orchestra was hastily put in to fill the gap.

This Gallic score, new to Boston, is intrinsically respectable and even engaging music, but it could not possibly have been placed in a worse position. Coming between the Wagnerian and Lisztian broodings over man, the flesh, and the Devil, it sounded trivial. The Divertimento should be given another chance. The Wagner Overture was nobly played and made effect, as did the Liszt. But the choral finale was omitted, and there were abundant excisions all along the way. As it was, Faust barely had time to ruin the lady. The Faust Symphony, for all its length and repetition, is a masterpiece of its kind, and if it is to be performed at all, it should be done on an occasion when the complete work is practical.

Walter Gieseking has at last returned to this city, which always has admired him, after nearly seventeen years and the dark period of the war. He played at Symphony Hall on Feb. 11 in the Boston University Celebrity Series. There was no adverse demonstration of any kind reported, and the audience was so large that many extra seats had to be put upon the stage. I could not see that Mr. Gieseking's prowess has in any way been diminished: there is still the same gorgeous command of the piano keyboard and a ranging imagination that carries all before it. Beethoven, of the A flat Sonata, Op. 110, music of Mendelssohn and Brahms, and of Debussy and Ravel, made the program.

Isaac Stern gathered his loyal local listeners about him at Symphony Hall on Feb. 7. To the able piano collaboration of Alexander Zakin, Mr.

Stern showed his familiar excellences in a Suite of Rameau-Ysaye, the Brahms D minor Sonata, the Prokofiev Sonata in F minor, and shorter pieces. From Bach came the great solo Chaconne. The concert was in the Boston University Celebrity Series.

Paul Badura-Skoda, who now has a loyal following in Boston, gave a superb concert at Jordan Hall on Feb. 23. Four pieces comprised his program: the E flat Sonata of Haydn; Mozart's B minor Adagio (K. 540) and C minor Fantasy; the Bartok Suite, Op. 14; and Chopin's B minor Sonata. The last-named was perhaps less securely performed than the rest, but the evening as a whole was one of delightful music-making.

Artur Rabinstein, at the peak of his prodigious powers, was the most recent artist in the Boston University Celebrity Series on March 1. The Busoni transcription of the Bach Chaconne, the Waldstein Sonata of Beethoven, and works of Brahms, Chopin and Liszt were played with transcendent technique and interpretive perception.

Premiere of Enesco Quartet

I don't know how it happened to wait so long, but the Second String Quartet, in G major, by George Enesco was given on Feb. 7 in what was announced as its first performance. The work cannot be new, for it is as far back, among opus numbers, as 22. It is music peculiarly mixed in style, with some suggestion of folk flavor, some strong dissonance, and a good deal of blind mellifluousness. It was presented by the Stradivarius Quartet in the lecture hall of the Boston Public Library at a concert given in connection with the Boston convention of the Music Library Association and donated by the Elizabeth Sprague Coolidge Foundation. Other pieces played by the Stradivarians, now resident in Boston, were Mrs. Coolidge's own E minor Quartet and the E flat, Op. 127, of Beethoven.

Virgil Fox drew a near capacity audience to Symphony Hall on Feb. 16. Once again he showed his fondness for a wide range of color and
(Continued on page 15)

Tibbett Feted at Dinner Under AGMA Auspices

THE thirtieth anniversary of Lawrence Tibbett's Metropolitan Opera debut was marked at a gala dinner given under the auspices of the American Guild of Musical Artists at the Hotel Astor on Feb. 25. (The American baritone made his debut as one of the two monks in Boris Godounoff on Nov. 24, 1923.)

The proceeds of the event, attended by numerous notable personalities in music and other fields, were con-

tributed to the Musicians Emergency Fund.

Frank Chapman served as master of ceremonies, and the speakers included Deems Taylor and John Brownlee, baritone of the Metropolitan and president of AGMA, the latter post having been filled for a number of years by Mr. Tibbett himself. A feature of the evening was the presentation to the honor guest of a handsomely bound book containing greetings from many of his friends.

Mr. Tibbett responded with a gracious speech, in which he expressed appreciation of the tribute.

A musical program was given, with Kurt Adler at the piano, by ten singers of the Metropolitan Opera. Charles Anthony was heard in Qui sul mio core from Rossini's La Gazza Ladra; Margaret Roggero in the Brindisi from Donizetti's Lucrezia Borgia; and Frank Guarrera in Ford's Monologue from Verdi's Falstaff (this being the dramatic scene in which Mr. Tibbett jumped into fame at the Metropolitan on Jan. 2, 1925).

Other artists in the program at the dinner were Dolores Wilson, heard in the Cavatina from Donizetti's Linda da Chamounix; Martha Lipton, in the

Princess' aria from Cilea's Adriana Lecouvreur; Jerome Hines, in Boris Monologue from the Moussorgsky opera; Heide Krall, in the Vissi d'arte from Tosca; Thelma Votipka, in some Czech folksongs; and Brian Sullivan, in the Lamento di Federico from Cilea's L'Arlesiana. An ensemble followed in which a number of the singers joined.

The speakers recalled Mr. Tibbett's notable contributions in opera and concert and his long terms of service as head of AGMA. The baritone is now honorary president of the musicians' organization.



DINNER HONORING LAWRENCE TIBBETT'S THIRTY YEARS OF MUSICAL LEADERSHIP

KABUKI DANCERS

Western audiences given

rare opportunity to see

classical Japanese company

By ROBERT SABIN

NOTHING could more happily illustrate the international appeal of great theatre than the visit of the Azuma Kabuki Dancers and Musicians, who opened a season at the New Century Theatre in New York on Feb. 18. Several of Japan's most distinguished actors, dancers, and musicians are participating in the tour, which has been arranged by S. Hurok with the co-operation of His Imperial Highness Prince Takamatsu, brother of the Emperor, and of the Japanese Ministry of Foreign Affairs, and the Ministry of Education. We have seen fascinating native examples of Indian, Chinese, Javanese, and Balinese dance theatre, but this marks the first visit of a major Japanese classical dance company to the United States.

Everything about the performance was enchanting: the exquisite gesture and movement; the gorgeous costumes; the astounding music, with a rhythmic vitality reminiscent of Western jazz; the elaborately intoned speech and song; the tasteful and evocative scenery. Nothing could be fresher than these dance plays, which have come down for centuries in a rich tradition. They prove with memorable beauty that the utmost freedom and spontaneity of effect are attainable through the most rigid discipline. One could write a book about the way these artists hold a fan.

The program had been carefully planned with Western audiences in mind. All of the numbers were comparatively short, and there was an excellent balance between drama, dance, and music, although in most of the works, these three elements were indissolubly blended. The opening Greetings (Kojo) introduced the most celebrated members of the company to the audience: Tokuhō Azuma, head of the Azuma School of Kabuki Dancing; Kikunojo Onoe, head of the Onoe School of Kabuki Dancing; Masaya Fujima, one of Japan's leading choreographers in the traditional style as well as in his own vein; Katsutoji Kinoya, a master of Kabuki music and of the samisen; and Rosen Toshia, a specialist in several instruments of the Kabuki orchestra, such as the drums and flute, and the head of a music school.

It would be impossible to single out any work on the program as better than the others, for all were delightful. Perhaps the most familiar, to students of Japanese theatre and literature, was the Dojoji (The Dancing

Girl at the Dojoji Temple), an adaptation from the famous No play of the same name. Miss Azuma performed the role of the Dancing Girl superbly. During the course of this drama she is called upon to represent a woman at various stages in her life, symbolized by quick costume changes made on the stage with the help of a dexterous attendant. Not even a Western audience, unaccustomed to the style of Japanese theatre and ignorant of the language, could fail to recognize the supreme virtuosity of this performance.

The Sambaso (Offering to the Gods), an ancient ritual dance before the shrine incorporated into the No drama in the fourteenth century, gave a glimpse of Japanese history worth a whole chapter in a book. Shakkyo (Lion Dance), a portrayal of the initiation of a young lion by his fierce old father, is not only gorgeously costumed but exciting in its movement.

A suite of folk dances from northern, central, and southern Japan, performed by Wakana Hanayagi, Kikunojo Onoe, Haruyo Azuma, Harukiyo Azuma, and Isami Hanayagi, was utterly different in style and feeling from the more formal and traditional works. It was full of humor, deft characterization, and as much popular stagecraft as one could find in the breeziest Broadway revue.

Fantastically colorful costumes and gripping dramatic suspense lent special attraction to Tsuchigumo (The Dance of the Spider), adapted from a No play. The throwing of the spider's web was one of the most beautiful stage effects I have ever seen. Deeply touching, and amazingly Western in spirit, was Ninin-Wankyu (Memories), the portrait of a young man who has become insane with grief at the death of a beloved courtesan and who seeks her in nature. She appears in a vision and they dance together, but finally she disappears, and "all that remains to the consciousness of Wankyu is the blowing of the breeze over the pine tree and the shining of the moon overhead." Kikunojo Onoe and Tokuhō Azuma performed this work with unforgettable poignance.

The final number on the program was O-Matsuri No Hi (Festival Day), a rollicking pot-pourri of dances, character sketches, and panto-

mime, including a dragon that won the hearts of the audience immediately. The orchestra played several striking musical interludes during the evening.

A visit (or preferably several visits) to the Azuma Kabuki Dancers and Musicians is imperative for everyone who really loves dancing and music and theatre. The barriers of language, tradition, and style are melted away by the supreme artistry, the universal humanity, and the intoxicating colors, movements, and sounds of this extraordinary performance.

Second Program, March 8

The Azuma Kabuki Dancers and Musicians, who were permanently entrenched in the affections of the New York theatre public by the time they presented their second program of the season, on March 8, included some unforgettable works on the new bill, besides repeating two of their finest earlier presentations.

Perhaps the most beautiful of the novelties was Ocho (Ancient Court Days), with choreography by Masayo Fujima, and original music by Shiko Ozaki, a work inspired by the famous eleventh-century Japanese novel The Tale of Genji, by Lady Murasaki. In this composition, a court lady, impersonated by Tokuhō Azuma, performs a dance accompanied by bugaku (ancient court and shrine) music. Prince Genji, impersonated by Kikunojo Onoe, wandering in the palace garden, sees her and they fall in love. The lady's attendants hasten to congratulate her upon her felicity in a final tableau of exquisite beauty.

Having recently reread Arthur Waley's superb translation of The Tale of Genji, a volume which no one interested in Japanese history, art, and culture should miss, I was especially deeply moved by this performance. Miss Azuma, clad in elaborate and sumptuous garments, with long black hair reaching almost to her feet, danced with an aura of fragile charm and instinctive loveliness that was as much a matter of spirit as of body. The Japanese aristocracy of the eleventh century were complete esthetes. The color of fabrics, the shape of flower sprays, the sound of music, the rhythm of dance,

the odor of subtly blended perfumes were quite literally among the most important things in their lives. When we saw Miss Azuma and Mr. Onoe dance and mime this enchanted era became quite comprehensible.

The music was fascinating. On-stage was a musical ensemble made up of drum, seventeen-reed pipe, flute, flute and seven-opening reed, bass drum, and bell; and offstage were samisen and koto players. Both in the complexity of its timbres and in its astonishing harmonic richness, this bukaku music was especially appealing to Western ears. Occasionally it sounded almost like Bartok! At this point, also, I should praise the décor for the company's productions by Kisaku Ito, and the costumes designed by Seison Maeda and Kiyokata Kaburagi.

The other novelties were Cha-No-Yo (Tea Ceremony), with choreography by Mr. Fujima; Hashi-Benkei (Sword Dance) an excerpt from Kabuki drama; Fukitori-Tsuma (The Would-Be Flute Player Seeks a Wife), adapted from a No Kyogen (comic drama), with choreography by Kanemon Fujima; a musical interlude, Nagare (Water Images) by Shiko Ozaki, played by samisens and drums; and Koten Kabuki (Kabuki Sketches) with choreography by Mr. Fujima.

The Tea Ceremony was originally a strict ritual of the Zen Buddhists, but in the fifteenth century it was secularized and made universally popular. It has a rigid etiquette, prescribing how invitations should be sent and accepted, how the guests should arrive and be received, and how the details of the tea serving and drinking should be treated. Mr. Fujima's version suggests an antechamber where the guests wait. Music is played on the koto, a Japanese psaltery with a plangent tone. The gong summons the guests; the screens are removed; and the hostess makes tea and serves it to the principal guest. A puppet dance is used for entertainment. The leading dancers and musicians in this highly formalized ceremony were Miss Azuma, Mr. Fujima, Mr. Onoe, Katsutoji Kinoya, Rosen Toshia, and Shozaburo Matsushima.

Hashi-Benkei is based on Japanese (Continued on page 27)



Scene from Kabuki-Odori (Birth of Kabuki), as performed by the Azuma Kabuki Dancers

WHY MALTREAT YOUR STRAD?

Violinist condemns practice of restoring

old instruments with modern parts

By SOL BABITZ

EVERY once in a while we hear of a Stradivarius violin that is no longer any good—"played out". This news comes as a surprise, especially since it is well known that instruments improve with age.

Nevertheless, it is a sad but true fact that many instruments—not only Stradivari—are decreasing in value; violinists are constantly returning their fine instruments to the repair shop for new bass-bars, sound-post adjustments, etc., in the hope that something will happen to improve their sound, but the results are usually discouraging.

In tests before electronic sound-measuring devices, many modern violins show the same or better response curves than the Strads; in tests played behind screens the old violins also often suffer by comparison.

What is wrong?

How the Trouble Started

The trouble began back in the early 1800s. As is well known, the pitch of instrumental performance in the eighteenth century was about a half tone lower than modern pitch; early instruments were constructed to be played at the tension required for the lower pitch. Around 1800 the pitch began to rise and thicker strings were used to produce louder tones. With the unexpected tension that this change produced on the old instruments, many of them began to give under the strain, and cracks began to appear on the table, particularly near the legs of the bridge.

In order to prevent further cracking of the table, violin repairmen removed the original bass-bars and inserted longer and thicker ones in order to help support the top. While this helped prevent further destruction of the instruments it completely changed the original sound. The bass-bars of Stradivari were not intended as a support but only as a perfectly designed vibration-distributing appendage under the soundboard. The change in function of the bass-bar was accomplished at the cost of the original sound intended by the greatest violin makers.

This sound has not been heard for 150 years.

Despite the great rise in pitch during the nineteenth century (sometimes to a point even higher than present-day pitch), the instruments managed to maintain their reputation. The twentieth century, however, brought a major "improvement" which has turned out to be a major tragedy for the

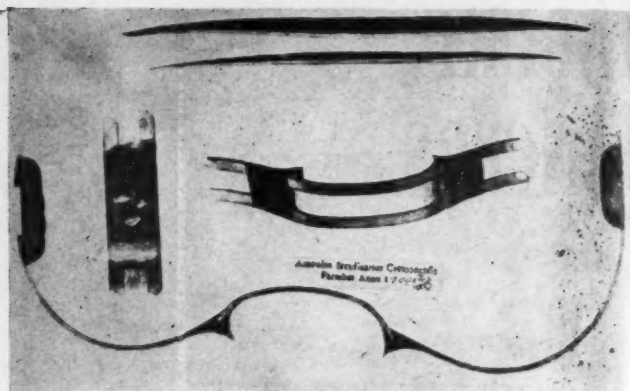
early violins, namely the steel E string; although practical, it has an important drawback: it provides a strong unyielding tension, which when combined with modern pitch is sufficient to ruin the instruments.

In the legal sense violins are the property of individuals who, if they choose to ruin them, have every right to do so; in the moral sense, however, no one has the right to consider himself the owner of a rare instrument—he is the guardian, temporarily, of an irreplaceable work of art which he is honor bound to pass on unharmed to the next generation. Many owners of fine instruments are not aware of the damage that ordinary modern usage is doing to these instruments, and they cannot be blamed for continuing to treat them like husky modern violins. The blame lies with connoisseurs and dealers who seem to be interested solely in the market value of these instruments and do not wish to decrease it by admitting that these instruments must be treated with greater care than modern ones. By using modern violins for modern music and using early violins with gut strings for early music the art of performance will be served best and the old Stradivari saved from further destruction, so that they may be finally given the opportunity to improve with age.



Sol Babitz

Of course, it is not yet practical to tune these instruments a half tone lower, but the time is fast approaching when thanks to the improvements in our knowledge of authentic performance, lower pitch for early music will be used not only by a few individuals here and there but by everyone who is serious about performance. The increased use of the harpsichord in



The upper bass-bar is of modern make; the lower is the original inserted by Stradivari

recent years for the performance of early keyboard music is symptomatic that more people wish to hear it as the composer intended it should sound. I have found in experiments that most harpsichords sound better at the lower pitch and that a violin with a small bass-bar blends with a harpsichord whereas a violin with a large, modern bass-bar drowns it out.

A great obstacle on the road to improving the authenticity of performance of early music is the theory that our modern instruments and technique are superior to those of the past and that we dare not give up these "improvements". According to this theory Bach would be grateful for a modern piano instead of a harpsichord, a modernized violin instead of an original Stradivari, an electric organ instead of a Baroque organ. He would be grateful to be shown modern piano fingering to replace the "clumsy" fingering with which he had to get along.

This attitude of superiority toward the instruments and styles of another era is esthetically completely false. There is no such thing as one historical era in which every instrument and technique is superior to that of every other era in performing all music. We do not play Wagner in Mozart's style merely because some of us might consider Mozart the greater composer; why then play Bach in the modern style? I doubt very much if Bach would be grateful for those modern "improvements", which alter the characteristic timbre of the instruments for which he composed and force the player to phrase in a manner completely foreign to that of Bach's day.

"Rebuilding," a Fatal Foible

Actually, instruments are not "improved", they are changed to conform with constantly changing tastes in performance. The eighteenth-century instruments that were rebuilt in order to perform the music of Wagner and Richard Strauss were rendered permanently unfit to do justice to Bach and Mozart.

Fortunately, not everyone is obsessed with the superiority of modernism. In England the Galpin Society, named for Canon Galpin, who not only collected and restored early instruments but believed that it was the duty of a museum to see that its instruments were being used, has done excel-

lent work in showing that in addition to violins the wind instruments of the past were also built differently and played in other ways to get effects foreign to modern performances.

A living example of how "improvements" can spoil a performance is the case of boogie-woogie, which was created on upright honky-tonk pianos and has lost much of its vitality because it is being played on luxurious grands built for Rachmaninoff concertos.

Handle with Machine Gun?

According to the improvement theory it would be correct to give Hamlet a machine gun instead of a sword because the former is such an improvement over the sword. Perhaps an audience of Elizabethan days would have been grateful for the introduction of a machine gun, who knows? I am sure, however, that a modern audience would be completely disoriented by such an anachronism. We depend upon the sword to give us some feeling of authenticity of time and place—we need the right tools even more than they were needed in the past, simply because our whole environment is conducive to misunderstanding Shakespeare's intentions.

How important the right tools are is eloquently demonstrated by the situation of Renaissance music today. Renaissance vocal music is much more successful than instrumental music today because we are using an authentic tool to reproduce it—the voice—whereas because we know so little about the instruments of the period we cannot begin to do justice to the instrumental music.

Although our ability to reproduce the instruments of the fourteenth, fifteenth, and sixteenth centuries is wanting, we still possess the masterpieces of the seventeenth and eighteenth centuries. These can serve as a springboard for authentic performance, once we begin to restore them to their original condition and learn to use them not as superior moderns contemptuous of the past but as willing pupils cognizant of the greatness and integrity of another era. Once we learn to treat the violin and bow of Bach and Corelli with respect, we shall have taken a great stride forward toward understanding their music.

Because I do not have sufficient means to buy a Stradivari to restore the original bass-bar, bridge, and other parts, I have

(Continued on page 16)

"One of the great voices of our time"

NEW YORK TIMES

"It is a joy to praise this kingly voice
lifted in the true service of art"

NEW YORK POST

Donald Dickson

Baritone

New York Town Hall Recital

March 2, 1954

"Mr. Dickson left no doubt of one thing—that his is one of the great voices of our time. In sheer size, it is immense; a pianissimo from Mr. Dickson would serve as a mezzo-forte for most baritones. Yet Mr. Dickson is no unskilled screamer. His voice is smoothly and evenly produced throughout its quite phenomenal range . . . an unusually enjoyable recital."

New York Times

"The baritone was perfectly at ease on the concert stage. He knew how to win an audience, and he held it with assurance throughout . . . Easily the most appealing aspect of Mr. Dickson's performances was his big, resonant voice. His accurate pitch was a joy and his firm tones were a source of constant delight. But since Mr. Dickson is also an artist of considerable distinction, there was more to his singing than richness of tone. He knew how to capture and sustain a mood."

New York Herald Tribune

"Seldom does any singer hold to so high a standard, in program and performance, as did Donald Dickson. In a time of vocal effeminacy and crooning self-pity, it is a joy to praise this kingly voice lifted up in the true service of art . . . From solid low notes to secure and lustrous top notes his baritone satisfies, and he is an artist of intelligence and devotion."

New York Post

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**The Griller Quartet has been
together for 25 years**



A formal study of the Griller Quartet: from left to right are Sidney Griller, Jack O'Brien, Philip Burton, and Colin Hampton

HAVE you ever tried interviewing a string quartet? It turns out to be not the four-fold task you might imagine—not, at least, when the group in question happens to be the Griller Quartet. In all its affairs, this esteemed ensemble reveals a harmony, not to say unanimity, of ends and means that is matched only by the concord it displays on the concert platform. Or so you are assured by the quartet's mentor, Sidney Griller himself.

"One usually hears about professional partnerships that are strictly professional," agrees the short, amiable, quietly energetic man with the unruly dark hair, who is the quartet's first violinist and its business manager. "But not ours. We're the exception: we *don't* go our separate ways offstage. Why, once we all even shared the same friends, but we decided that this was carrying unanimity a bit too far." So far as its members know, the Griller Quartet is the first such group in history to play a quarter of a century without a change of personnel. The harmony, private as well as public, appears to have paid off.

Recipe for Good Mixing

What is their secret for getting along so well together? "For one thing, we've learned to relax. For another, we always try to talk things out rather than fight them out," Griller paused; then, as if to sum it all up, he explained with a grin, "They're Englishmen!"

He himself is not really an Englishman, Griller points out, and perhaps that is a part of the secret—like the leaven in a loaf of bread. His parents, who had the misfortune to dwell in a town that straddled the uneasy German-Polish border, were driven by persecution to London, where Sidney was born. At the age of four he had the novel experience of taking violin lessons from a lady trombonist. This unorthodox training seems to have borne fruit, for within a year the boy was playing in hospitals for the benefit of soldiers wounded in the first World War. (At least he hopes it was for their benefit.) In due time young Griller enrolled at the Royal Academy of Music, in London, and it was here that he met his future colleagues.

Violinist Jack O'Brien had won a scholarship to the Academy from his native South Africa. Colin Hampton was the cello-playing son of a London church organist. Philip Burton, a roguish-eyed lad from the Midlands town of Daventry, had transferred his affections from the violin to the viola literally at the toss of a coin. The four young musicians found themselves compatible in tastes, tempers, and technique; they became the Academy's quartet. On graduating in 1923 they resolved to continue the partnership.

"Oh, we had our little quarrels," Griller says, "but from the very beginning we were determined to stick together." And stick together they did, in spite of depressions, wars, and even marriage. Leader Griller and cellist Hampton have wives; the other men are bachelors, confirmed or otherwise. O'Brien, a taciturn man who looks a bit like Aldous Huxley, is content to play second fiddle (in the quartet, at any rate). The two violinists paint and garden. The conciliatory Hampton, who

"avoids rows at all costs", composes on the side—but not for publication. Violist Burton collects Shakespeariana; Griller collects violin bows. All of them are now in their early forties—and confident that life is just beginning. Since 1948 they have been quartet-in-residence at the University of California, in Berkeley, an enviable post that does not prevent them from continuing to make concert tours not only around the United States but around the world. They have circled the globe twice.

The quartet did not always have an easy time of it. From its inception it has been unsubsidized and self-supporting. The young musicians first set up house, after a fashion, in an abandoned box-car on the south coast of England, where they lived on what the British know as "tinned goods" and practiced as much as sixteen hours a day. At best, chamber-music performance is no short cut to affluence, and these particular performers were unlucky enough to be starting out at the onset of a global depression. They had agreed, moreover, never to make solo appearances—a courageous credo that undeniably worked to mutual advantage artistically and temperamentally, but one which cut off a much-needed source of revenue. All the same, the Griller Quartet slowly made a name for itself, giving a thousand concerts in Britain and in the Continent during the decade leading up to World War II.

When war did come, the four men enlisted as one in the RAF, which designated them its official quartet and set them to work entertaining troops, much as the youthful Sidney had done two decades and one world war earlier. They entertained at a rate that reached its peak in 1941 with the record total of 227 concerts, or an average of one every 38 hours for twelve months. Their duties included appearances at those wartime National

Gallery concerts most closely associated with the name of their good friend Myra Hess. But perhaps the biggest plum was their being asked to purvey soothing sounds, not to say exemplary concord, to the participants in the Potsdam Conference of 1945.

Their present routine seems all that an artist could ask for. Aside from regular concerts at the University, the quartet performs before different departments in rotation, holds open rehearsals, and teaches the chamber-music literature. This last involves no lessons or lectures, just playing sessions. The only "teaching" the quartet does in the usual sense, in fact, is at the San Francisco Conservatory, to which the players are loaned out by the University. They serve the Bay Area further by visiting its elementary schools, on the theory that you can't start too soon to foster a love of music, and by appearing on television—on the theory, possibly, that it is here to stay. Almost the only restriction placed by the university on this busy round of activities is a pleasant and prudent one: don't overwork.

"The university administration is really very generous," says Sidney Griller. "And we're all terribly enthusiastic about California. We love the outdoor life—so rare to an Englishman, you know—and of course at Berkeley we enjoy the proximity to a great city plus the advantages of living in a university town. It's quite humbling, I must say, to walk into a room and see not one but two Nobel Prize winners among the guests. That's the faculty life for you!"

"Naturally, we miss our friends in England—the others more than I, since I'm only second-generation British. But we've come to feel very much at home on the Coast. Besides, since the

(Continued on page 13)



During a rehearsal members of the ensemble talk over a problem of interpretation

Jon Brenneis, Cal-Picture

MUSICAL AMERICA



Claque Whacked

As if there were not enough domestic problems in the Metropolitan household already, the management now finds it must contend with a particularly virulent and noisome revival of the claque, which has been disturbing performances and annoying the legitimate patrons with increasing ferocity as the season has progressed.

"Recent demonstrations by a limited number of standing-room patrons have been unruly and offensive to audience enjoyment," says a printed notice posted in the corridors of the opera house. "Although the Metropolitan naturally takes pleasure in enthusiastic approval, such demonstrations must be kept within limits commensurate with the dignity of this house."

The remedial step taken by the management was to limit the number of standees to 100, or about half the number it ordinarily can accommodate, so that the staff can keep a sharper eye out for offenders. When it discovers such persons, they will be invited to leave the premises. This, naturally, has raised a ruckus among legitimate standees, who feel they are being penalized for the sins of the claquers.

Venerable Institution

The claque is an ancient and venerable institution, which probably came into being simultaneously with the first public performance of opera. As a device of singers to boost their stock artificially or, on occasion, to denigrate a rival, it has had a raucous and colorful history. There is a rich store of anecdotes about it, scattered through history and all over the world, which I would like to bring together some day between the covers of a book. I can't think of anything that would make more scandalously piquant reading. (If any generous readers would like to help get the collection started, I will appreciate your contributions.)

No stranger to the Metropolitan, the claque has been banished from time to time under previous regimes, but it always comes back. It is difficult, if not impossible, to control because it has the connivance and the financial support of the singers themselves. A fellow of modest demands, the average claque usually is quite willing to lead the applause at the

right moments and shout his lungs out at the conclusion of important arias in exchange for nothing more than free admission to the theatre, for he often is a true opera lover at heart. And no one can prevent the singer, or his agents, from purchasing admissions for his hirelings at the box office in the regular way.

The clagues of old that I remember usually were a judicious lot, who knew not only when to start shouting but also when to stop. They were careful not to step on their hero's toes, so to speak, by beginning too soon and ruining the effect of his final note or gesture. And they rarely became so blatant as to give specific offense to the audience and thus produce exactly the opposite effect from that desired by their master or mistress on the stage.

Herein lies the difference between the present gang of bravo-boys and the deft operators of old. They seemingly have so little acquaintance with the music that they frequently mistake an intermediate pause for the end of a number and thus set off their uproar completely off cue. They regularly spoil the best effects of their employer by jumping the gun when the number actually does come to an end (they haven't been told, apparently, about the value to the artist of those few magical seconds of breathless silence before the storm of applause breaks). And they continue their brass-throated bellowing so long after the normal applause has died down that they draw as much attention to themselves and their purposes as they would if they were wearing a neon sign.

An added factor that has brought things to the state of pandemonium this season is that certain rival singers have pitted their factions against each other, and it is now merely a matter of which claque can reach the highest decibel level.

I happened to be on hand one



Les Allen

"They tell me he's the best 'claque' in the business."

night recently when two members of the standee-audience seized by the lapels a particularly loud and obnoxious claque who had been yelling in their ears the entire evening and told him menacingly either to put up or shut up so they could hear the performance. There was some angry pushing and shoving, but the timely appearance of an usher prevented any blows being struck. The claque merely moved to another part of the house and carried on with his work.

A depressing note in the whole affair is that some of the Metropolitan's finest artists, who certainly have no need of manufactured applause (I shall not mention their names here), have permitted themselves to be led into this childish folly. If they could eavesdrop on the comments of the audience in the corridors and lounges during the intermissions,

I think they quickly would drop their paid admirers like so many hot potatoes.

As a footnote to this discussion, I am bound to mention the opinion vociferously expressed by one of my imps, who is an enthusiastic habitué of the standing-room to the effect that, reducing the number of standees will do nothing to alleviate the claque problem and will only deprive many serious young opera-lovers of their only means of attending performances. He thinks that they, the coming opera public of the future, should not be victimized by the management in its efforts to control the claquers. In this opinion I think I can heartily concur.

For the Record—

In an unusual move, the Metropolitan is advertising its new production of *The Barber of Seville* in the alphabetical box listings of Broadway shows in the New York dailies. And in an even more unusual move, which has given the Broadway crowd something of a jolt, it leads off its critics' quotes with Virgil Thomson's phrase "... found it depressing". Then follows Olin Downes's "... most brilliant, artistic and amusing performance", and Louis Biancolli's "... 1954 hit".

The stunt undoubtedly was done with tongue in cheek since Mr. Thomson's notice was the only discordant note in an otherwise unanimous chorus of praise (see your own report elsewhere in this issue).

* * *

Here is one of those cryptic Most Fascinating News Stories that whip up curiosity and then just leave it stranded in mid-air:

"Dallas, Tex., Jan. 7—From the police blotter:

Arrested—A piano, on a public street, for vagrancy by loitering."

Ideas, anyone?

Mephisto

Potpourri

The following was the menu, arranged by the music department of the Boston Public Library, for the annual convention luncheon of the Music Library Association on Feb. 7:

Fresh Fruit Cup Maraschino
con sordini—Love for Three Oranges à la Prokofieff

Half Roast Stuffed Chicken
senza sordini—La Poule à la Rameau

Giblet Gravy
Grave—March to the giblet à la Berlioz

Fresh Peas Au Beurre
allegretto—Gathering peascods—traditional

Whipped Potatoes
ponderoso—Sack a potatoes à la Cecil #

Vanilla Ice Cream
glissando—Arlequin à la Drigo

Strawberry Sauce
pizzicato—Rype strawberries, rype à la Weelkes' Cryes of London

Petits Fours
chaleureusement—Knusperwalzer à la Humperdinck

Coffee
con brio—Coffee Cantata à la Bach

Rolls
fortissimo—Paukenwirbel à la Haydn



Alfredo Valente
Zinka Milanov as Norma

BELLINI'S *Norma* returned to the repertoire after an absence of nine seasons in a benefit performance for the Metropolitan Opera Production Fund, sponsored by the Metropolitan Opera Guild, on March 9. The only participant retained from the last showing in 1944 was Zinka Milanov in the title role, and this was a tribute appreciated as much by the audience as it undoubtedly was by the distinguished dramatic soprano herself.

The Bellini masterpiece, which has been called the quintessence of classic Italian opera, is a singer's opera; more than that, it is a female singer's opera. The burden of the performance is carried by Norma, whose musical responsibilities are as great as Isolde's, and by Adalgisa. Subtract Norma's arias and her duets with Adalgisa, and there would be little left of the score. True, Pollione and Oroveso have important moments, but they come and go almost unobtrusively, and are significant only as they bear upon the central musical development entrusted to the two women.

In addition, Bellini cleared the tracks and swept the crossings clean for the unhampered traversal of his vocalists. It was neither accident nor want of inspiration that reduced that orchestral setting to the bare chords and the thin lines of melody that have brought it disparagement in many quarters since the rise of "symphonic" opera. Bellini has shown many times that he knew how to write robustly for orchestra; but for *Norma*, the singer's opera, he wished to keep the accompaniment at a minimum.

Difficult Vocal Lines

The result is that *Norma* requires singers, especially in the roles of the druidic priestesses, of supreme technical accomplishment and artistic maturity. They have devilishly difficult vocal lines to deliver, despite the sugary thirds and sixths of the harmonization, yet, at the same time, mere technical perfection in intoning them is not enough. It must be accompanied by an awareness of the primitive mysticism and passion of the characters, and a ripened commanding stage presence. Miss Milanov has demonstrated ere this that she possesses all of the qualifications and to spare. That she did not exhibit them consistently on this occasion may be ascribed to a highly volatile temperament or perhaps to certain tensions in the house attributable to inadequate rehearsal of a new production due to the stagehands' strike of the previous day. Whatever the case, Miss Milanov has been far more successful in the role before and is certain to be more ef-

fective in later performances. Her *Casta Diva* was beautifully, if simply, sung, but the ensuing *Ah! Bello*, à me ritorna developed certain difficulties with high notes. She regained control, however, in the climactic closing scene and delivered the *Qual cor tradisti* with Pollione and her *Volerli vittime* with powerful effect.

In the hands of Fedora Barbieri, the figure of Adalgisa is no shrinking violet flowering modestly in the shadow of Norma. The size and shape of her voice, the prowess of her techniques and the authority of her demeanor combined to assure a true partnership with the title role. She worked in perfect harmony with Miss Milanov in the famous duets, vocally as well as histrionically, and there seemed to be a warm, easy feeling of co-operation between them. Not many *Normas*, I dare say, would relish being cast with an Adalgisa of such formidable capacities!

Cesare Siepi brought ringing tones and great dignity to his enactment of Oroveso. His stern *Ah del Tebro*, with the chorus, was of particular weight and brilliance. The chorus, by the way, also sang very well throughout and made an especially fine effect with its *Guerra! guerra!* Gino Penno was uncommonly impressive, both in figure and in voice, as Pollione. Mr. Penno is one of the most richly endowed tenors of our day, without the granitic quality of a heldentenor, to be sure, but with such effortless power and range as to make him eligible for some of the most taxing roles, German as well as Italian. His only need, it seems to me, is for an even scale and more coloristic flexibility. Maria Leone and Paul Franke served admirably in the contributing parts of Clotilde and Flavio, respectively. Fausto Cleva did well enough at the conductor's desk, but a little more awareness of the chaste classical line of the score, and consequently cleaner attacks and releases in the orchestra, would have added considerably to the authenticity of the whole performance.

Norma, originally in two acts, is now given at the Metropolitan in four acts and two scenes, staged by Dino Yannopoulos. The first and last acts, as designed by Charles Elson, show the sacred forest of the druids with monumental constructions suggestive of Stonehenge. The second and third acts show Norma's dwelling, which, to emphasize the primitiveness of Gaul in the first century, B.C., is represented as a vaulted and craggy cave. Since there can be no set décor for *Norma*, this probably is as good as anything, and it serves

its purpose well without being either startling or disconcerting. For the sake of the melodrama, however, Norma and Pollione might have been allowed to go to their fiery death in full view of the audience.

—RONALD EYER

The Barber

(Continued from page 3)

confirmed earlier impressions as an artist of the highest calibre with vocal equipment so completely under control that no demand ever found him at a loss. Uncommonly distinguished, too, was the Dr. Bartolo of Fernando Corena. The flexibility of voice that the role requires and so seldom gets was Mr. Corena's greatest boon, and he used it skillfully to achieve a real singing performance—sufficiently rare a phenomenon to be in itself a novelty. Even Berta's irrelevant little song stood out, as robustly and tastefully sung by Jean Madeira.

Magical moments are rare in the opera house, as they are in the theatre. That there were many of them on this occasion entitles Rudolf Bing and his entire organization to a vote of thanks from the opera public—with a prayer attached that the present perfect ensemble may be kept together for future performances and that no sparkling facet be permitted to gather dust.

Lucia di Lammermoor, Feb. 8

The coloratura-soprano wing of the Metropolitan was considerably strengthened with the acquisition of



Bruno of Hollywood
Dolores Wilson as Lucia

Dolores Wilson, who made her debut with the company as Lucia in this performance. A very pretty, 25-year-old Philadelphian, Miss Wilson has spent six years in opera in Europe and South America (at one time under the name Dolores Vilsoni), and she is the Lucia in the *Urania* recording made in Italy of Donizetti's opera.

Her extensive background and training were immediately apparent in the general surety and conviction of her debut performance. She sang accurately, on pitch, flexibly, and with an attractive tone that grew increasingly brilliant as the voice went up. The strength of her upper register assumed particular importance in the famous sextet by giving proper weight to the soprano line in the climactic phrases—something of a rarity at the Metropolitan. Miss Wilson also phrased in musicianly fashion, and in combination with her well-thought-out, appealing characterization she injected much pathos into the music of the unfortunate heroine. Tones in the middle register of Miss Wilson's voice lacked the focus to make them fully effective, but this may have been occasioned by debut nerves. If more verve and passion would have made her Lucia even more compelling than it was, the soprano was such a well-grounded artist that her usefulness in the 39th Street opera house is obvious.

Jan Peerce offered a stimulating Edgardo, sung and acted with the tenor's never-failing artistry but with more urgency and excitement than is his wont. In his first appearance of the season, Renato Capecchi created a three-dimensional character out of Enrico, and sang with exceptional intelligence if with no great vocal beauty. Norman Scott, as Raimondo; Thelma Votipka, as Alisa; and Thomas Hayward, as Arturo, contributed effectively to the performance, and James McCracken's really stunning tenor voice made the part of Normanno stand out in the first scene. Fausto Cleva conducted.

—R. A. E.

Rigoletto, Feb. 12

A capacity Lincoln's Birthday throng heard a performance of variable merit. The chief change was that of Jan Peerce, substituting for Jussi Björling, who was indisposed. Mr. Peerce is showing a new dynamic quality and virility in his acting this season, and he sang the Duke's music with considerable brilliance as well. He was one of the strongest ingre-

(Continued on page 24)

METROPOLITAN REVIVES NORMA



Sedge LeBlanc
Fedora Barbieri as Adalgisa



Avellano, Bologna
Cesare Siepi as Oroveso



Sedge LeBlanc
Gino Penno as Pollione

Personalities in the News



Alfredo Antonini, center, conductor of CBS Twentieth Century Music Hall, and Oliver Daniel, left, producer of the program, confer with Douglas Moore, composer, whose *Cotillion Suite* was premiered over the air, Feb. 14

THE world premiere of Rolf Liebermann's new opera *Penelope* at this summer's Salzburg Festival will be conducted by **George Szell**. Mr. Szell is also due to make guest appearances in Vienna sometime next June.

Claudio Arrau will be heard in a Mozart sonata cycle during the 1955-56 season. The cycle will be given in a series of four subscription recitals at Town Hall, forming a part of the Mozart bicentennial celebration in 1956. The pianist will also perform the 21 concertos in the course of that year.

Ruggiero Ricci ended his extensive tour of Europe for 1954 with his first recital in Wigmore Hall in London, March 22.

Winifred Cecil was married to Henry Blanchard, of New York, on Feb. 24 in the Lady Chapel of St. Patrick's Cathedral. The concert and opera soprano is known in private life as the Baroness Winifred Mazsonis di Pralajera.

Rudolf Firkusny starts his fifth South American tour on May 1. The pianist returns to the United States on June 15.

Two members of the Metropolitan became fathers over the weekend of Feb. 13. A daughter, to be named Carol Ann, was born to **Thomas Hayward** and his wife, Merry, and **Jerome Hines** and his wife, Lucia, became parents of a son.

Jennie Tourel, who completed the first half of her ninth American concert tour last month, has three New York engagements on her spring schedule. She will give her annual Town Hall recital on March 14, and on April 11, before departing for Europe, will sing the role of Dido in Purcell's *Dido and Aeneas* when it is presented by the American Chamber Opera Society. She was guest soloist with the Bach Aria Group on Feb. 17.

Mary Bran has received the honorary degree of Doctor of Fine Arts from the Academy-Studiorum-Minerva at Bari, Italy, for "her long and devoted service to the cause of the arts".

Nicola Moscona was soloist with the NBC Symphony under **Arturo Toscanini** on March 15, singing the Prologue to Boito's *Mefistofele*. The concert marked Mr. Moscona's 28th appearance with the Maestro.

Richard Ellsasser concluded a two-month tour of the southeast early this month.

James de la Fuente, former student of Albert Spalding, has received a Montagnana dated 1723 from the estate of the late violinist. Mr. De la Fuente played his first performance on the instrument when he appeared as soloist with the St. Louis Symphony under **Vladimir Golschmann** at Little Rock, Ark., on Jan. 12.

Antonio Dell'Orefice was honored by Metropolitan staff members and singers on Feb. 10 for his thirty years of service at the opera house. The brief ceremony took place on the stage prior to a performance of *Boris Godounoff*. Mr. Dell'Orefice, listed as an assistant conductor with the company, rehearses with singers, chorus and orchestra, and has sometimes been called on short notice to conduct an actual performance.

Theodor Uppman will appear in his accustomed role in *Pelléas et Mélisande* at the Opéra Comique in Paris on May 22 and 26. **Pierre Monteux**, who led the Metropolitan Opera orchestra when the baritone made his appearance as *Pelléas* there his year, will conduct the Paris performances.

Iva Kitchell, who recently performed her 600th solo dance recital, at Hollywood, Fla., will appear for the sixth time at the Brooklyn Academy on April 3.

Stephan Hero's March engagements include recitals in Niagara Falls, La Crosse, St. Louis, and Brooklyn.

Olive Middleton, currently with the Community Opera in New York, has sung Donna Elvira, Kate Pinkerton, the Witch in *Hansel and Gretel*, and various other roles with the company this season. The soprano will appear in an Opera Showcase program, given by the Town Hall Club, on April 10.



Members of the Budapest String Quartet are welcomed on arrival in Japan for their second tour. From the left: Mischa Schneider, Mrs. Schneider, Boris Kroyt, Joseph Roisman, and Jac Gorodetzky

The Grillers

(Continued from page 10)

school year runs only from September to June, we're still able to spend our summers in England if we wish. Or go around the world. And during the Christmas recess we can come East for a concert tour. It's marvelous!"

One thing the quartet likes about California is its creative freedom and energy. "The East already has a tradition," says the quartet's leader, "but out there they'll try anything."

The Griller Quartet made its first visit to America in 1939, starting with a Town Hall recital in February. When the war ended and the four men were mustered out of service, they re-established contact with their far-flung concert parts of call, among them the United States.

Griller noticed many changes. "I felt that America was growing up. In the realm of music, for instance, it was getting over its passion for personalities. Not so long ago, you simply couldn't sell a musician in this country without glamor of one sort or other. Today—in the big cities, anyway—people are as much interested in what is being played as in who is doing the playing."

"I wish one saw more conservatories west of Chicago, especially conservatories attached to universities, so that the practical side of musical training would not conflict with the academic side. Too much is still concentrated in the East. I'm all for California's approach to education: those wonderful schools and that wonderful curriculum. If that approach could be applied nationally, think what it would mean." (All the same, the Grillers'



Szymon Goldberg and Mrs. Goldberg visit the studio of the Belgian painter Carl Rabus, during a stay in Brussels, and look over some of his recent canvases

Szymon Goldberg, who recently returned to New York after an extensive tour of the United States, left for Europe on March 17 to appear as soloist for three weeks with major orchestras in England, Holland, and Scandinavia. At the end of May he will appear in the Prades Festival under the direction of Pablo Casals; late in June he will play in the Zurich Festival, under Rafael Kubelík, and then fly to Aspen, Colo., to participate in the festival there as performer and teacher.

Artur Rubinstein will be on hand for a concert by the New York Philharmonic-Symphony on March 22 benefiting the orchestra's Pension Fund. He will be soloist in concertos by Beethoven, Chopin, and Rachmaninoff in his only appearance with a New York orchestra this season.

Edmund Kurtz is making a two-month tour of Indonesia ending May 1. The following month he will fulfill engagements in New Zealand before returning to prepare for a European tour in the fall. He will visit the United States early next year.

Licia Albanese sang her 100th performance of *Mimi* in a performance of *La Bohème* at the Metropolitan on Feb. 1.

son—they also have a little girl—goes to school in England.)

The players relish their occasional visits to New York, and for the inevitable reason: more than most American cities it reminds them of Europe. The quartet invariably stops at a small, genteel hotel on New York's West Side. It is a hotel much favored by musical folk. "It's very restful and just about soundproof," Griller says. "One can practice all night if one chooses. Dame Myra always stops here, and so does Yehudi Menuhin. It's really a sort of club." The members of the quartet take rooms that are as nearly as possible adjoining; when one of them is out on an errand the others can generally tell you exactly where he is. They are that inseparable.

Even the honors they receive are accepted jointly, if bestowed individually. Twenty compositions so far have been dedicated to them. Their leader, by grace of George VI's Honors List in 1951, is a Commander of the British Empire; but he regards this as a tribute to the ensemble as a whole. He is the first string-quartet player ever to be so honored.

"People think of us as one person," says Sidney Griller, C.B.E., "and that's the way we want it. The only time we weren't together, I think, was at the last Coronation, when I was part of the orchestra that played in Westminster Abbey. Jack and Philip and Colin were supposed to be there too, but someone had miscalculated the space in the musicians' gallery, and together with some others they never got in, after all. There just wasn't room! Too bad, because it was a grand show. I couldn't have asked for a better location: I sat right over the throne."

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The Relation of Critic To Performing Artist

DEFINING and assessing the relation-
ship between the music critic and the
performing artist, in one of his recent
Sunday articles in the New York *Herald
Tribune*, Virgil Thomson made some salient
observations on the tandem association
of the two, an association tacitly dedicated
to the ultimate edification of the public at
large.

Mr. Thomson begins with a note that
could by itself be the subject of an entire
treatise—misjudgments on the part of critics
(and, we might add, of the public and of
musicians themselves) "with regard to ad-
vanced styles of interpretation". By ad-
vanced we take the author to mean *new* and/
or *different*; and this is indeed a perilous
and paralyzing state of affairs. Says Mr.
Thomson:

"A radical change based on the most ad-
vanced musicological research they not in-
frequently mistake for clumsiness. They
imagine a norm of interpretation to exist
for any work or school of works and con-
sider the artist to have failed who deviates
from that norm. The opposite is true, how-
ever. No such norm exists; there are mere-
ly habits imitated from successful artists."

Truer words never were spoken. Who,
besides the composer, really knows how a
given work should be performed? And who
today knows how Bach, or Beethoven, or
Mozart, or Rossini, or Chopin wanted his
music to sound? We know only what cer-
tain celebrated early interpreters, privy to
the source, are *alleged* to have done with
it and we know what the printed scores have
to say for themselves. But these, ironically,
are two of the least reliable criteria. Inter-
pretative musicians of the eighteenth and
nineteenth centuries took great liberties, as
a matter of common practice, with virtually
everything they performed in the interest of
establishing themselves as individual stylists.
Liszt played Chopin, even during the latter's
lifetime, any way he pleased (often to the
composer's extreme displeasure). Bülow,
in turn, made a highly personalized hash of
Liszt's compositions; Anton Rubinstein, the
Schumanns, et al., went their merry way and,
later, De Pachmann, Paderewski, Rachman-
inoff and others came along and put the
stamp of their powerful personalities upon
Chopin, Liszt, Schumann and everybody
else with fresh mannerisms all their own.
On this basis, as Mr. Thomson suggests,
the matter of interpretation becomes merely
a choice of whom you decide to imitate.

THE printed score is not to be trusted
completely either because the "editors"
of the innumerable editions of famous
works in the public domain have been al-
most as cavalier in their treatment of the
original as were the early performers. They
have added, subtracted, multiplied and di-
vined with gay abandon (again right under
the nose of the living composer in certain
instances) and to follow some of their di-
rections is to follow nothing ever devised by
the man who wrote the music. To com-
pound the confusion, not even the original
manuscripts of many composers provide
positive clues as to how things are to sound.
Bach, evidently satisfied that everybody
knew how he wanted his music to go, gave
almost no interpretative directions and
did not even bother in some cases to indi-
cate what instruments were to be used.
Mozart and Chopin never wrote into their

manuscripts the very special kind of right-
hand-only rubato they wanted (though, for-
tunately, they wrote about it in letters that
have been preserved).

It is ridiculous, therefore, and quite naive
to talk about "right" or "wrong" playing
of Bach, Mozart, Chopin or any other com-
poser with whose mind nobody has been in
direct, intimate communication for a long
time. There is only good or bad playing;
artistic or inartistic; intelligent or stupid;
respectful or disrespectful—all to be judged
against the background of artistry, taste, in-
telligence and discretion displayed by the in-
terpretative musician immediately in ques-
tion. It is entirely possible for a highly
sensitive and perceptive performer to dis-
cover hidden beauties and nuances in a piece
of work that the composer himself might
not have been aware of. Many an operatic
aria, many a song, many a violin solo has
been made better through the ministrations
of a great interpretative artist than the com-
poser ever dreamed it could be. And it is a
foolish critic who would bind and gag the
musicians of today with that deceptive, and
often meaningless term "tradition".

Getting back to Mr. Thomson, we find
pertinence in his third major complaint
against much current practice—that is, "care-
lessness of statement" and "failure to meet
the performer on the performer's own level
of workmanship". This, Mr. Thomson
finds, and most of us in the profession al-
ready know, is the cause of the greatest bit-
terness among artists. "When an artist has
devoted large sums of money and years of
his life in acquiring a skill, however imper-
fect the result may be, the reviewer owes
him the courtesy, the proof of integrity, of
exercising a comparable care in his report
to the public about the artist's work."

It must be said in extenuation that critics,
like artists, are only human, and like artists
(Continued on following page)

On The Front Cover:



WALTER CASSEL, one of the busiest bar-
itones today, will sing three
leading roles with the New
York City Opera during the
first four days of its spring
season. On opening night,
March 25, he will sing
Jokanaan in Salome; the
following night, the title role
in Rigoletto; and two after-
noons later, Germont in La
Traviata. On April 1 he will
sing Scarpia in Tosca, with
the Philadelphia La Scala
Opera, and he just recently sang Germont, in
Kansas City. Later in the New York season, he
will sing Scarpia, Figaro in The Marriage of
Figaro, and Ford in the new production of Fal-
staff. Mr. Cassel, born and raised in Council
Bluffs, Iowa, won numerous awards as a trumpet
player in his high school days. In the glee club he
discovered his talent for singing, and in 1933 he
came to New York, where he won his first suc-
cesses in radio, at one time starring in his own
program, Calling America. Leading roles in musical
comedy and light opera, both on tour and on
Broadway, also occupied his time until 1940,
when he met the late Frank La Forge, noted
teacher, who became and remained until his pass-
ing last year coach and great friend of the bar-
itone. Mr. La Forge was Mr. Cassel's whole in-
spiration in turning his interest to a career in
classical music, preparing him for the audition that
won him a Metropolitan contract. The baritone
sang with the company for three seasons, leaving
for a national production of The Desert Song. At
the end of a season's tour, he returned in full
force to the concert field and also became leading
baritone of the New York City Opera. In the
summer he regularly returns to operetta, appearing
with the major companies throughout the United
States. (Photograph by Lew Balon, San Fran-
cisco.)

Letters to the Editor

Ghost of Saint-Saëns

TO THE EDITOR:

The following is quoted from "Perseverance Pays" by James Lyons on page 8 of *MUSICAL AMERICA* for Feb. 1, 1954:

"... Felix Weingartner and Camille Saint-Saëns were among the eminent conductors she played under in this period."

The foregoing from the article about Gina Bachauer, evidently pertains to her career subsequent to 1933. It is a good stunt if it can be done, but according to the records that I have Camille Saint-Saëns died on Dec. 16, 1921.

RUSSELL B. WOODEN
Asheville, N. C.

Mr. Wooden is correct in questioning the statement about Saint-Saëns. Miss Bachauer did play under the composer's direction, but not when the article mistakenly said she did. Saint-Saëns visited Athens in 1920 or 1921 to conduct programs of his own music with the conservatory orchestra. Miss Bachauer, then seven or eight, was one of the conservatory students chosen in auditions by the composer to appear as soloist with him. She played the first movement of the G minor Piano Concerto.—EDITOR.

Contribution Acknowledged

TO THE EDITOR:

I have been informed by the International Press Service of the valuable assistance you have given the Government's information program this past year by granting permission for overseas use of articles and pictures from *MUSICAL AMERICA*.

We have received similar permission from more than three hundred American publishers, and have sent out a total of more than 1,100 articles since Jan. 1, 1953, which have been widely reprinted in many countries.

I regard this phase of the work of the United States Information Agency as a most important contribution to our mission of telling the world the true story of America, to bring about a better understanding of our aims and intentions and to combat Soviet propaganda.

May I take this opportunity to express my appreciation for your co-operation and to extend on behalf of USIA my best wishes to you and *MUSICAL AMERICA* for the year ahead.

THEODORE C. STREIBERT
Director, United States Information Agency
Washington, D. C.

The Problem of Copyright

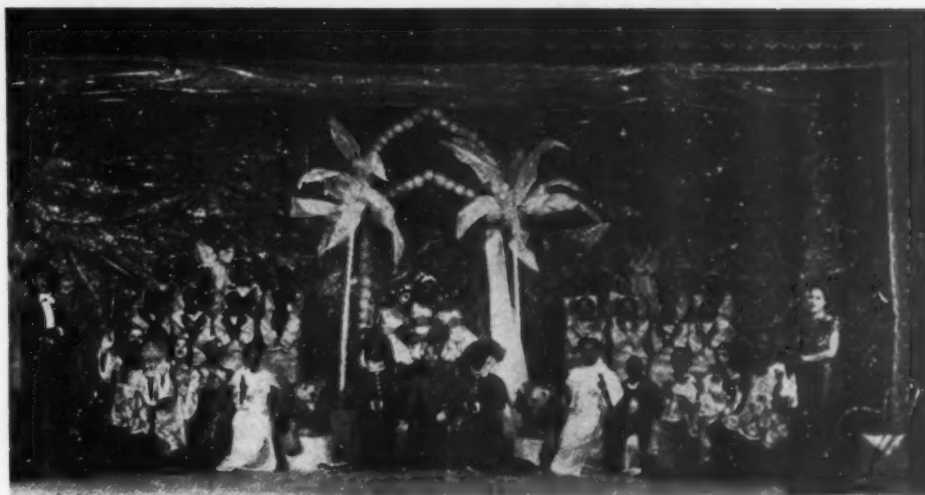
TO THE EDITOR:

At a meeting of publishers, composers and representatives of other musical interests, called by the National Music Council in New York City, Feb. 8, it was suggested that persons interested in the passage of Congressional legislation having to do with the following matter, write letters to Washington immediately:

The Convention held in Geneva in August and September, 1952, to consider a Universal Copyright Agreement resulted in the signing of the Agreement by about forty nations, including the United States. The Agreement now awaits ratification by the United States Senate before it can have the force of a Treaty in this country. Provided this is accomplished, it will give international copyright protection to musical compositions through the simple marking of the letter "C" within a circle, accompanied by the name of the copyright owner and the year of first publication. The National Music Council has gone on record as favoring ratification. The matter will come up for the Senate's consideration in the very near future.

We have been informed that while the action of the National Music Council represents an important step in obtaining ratification, it is also very necessary that many personal letters be written from all parts of the country urging that this legislation be passed. Opposition to the Senate's approval of the Universal Copyright Agreement comes from the typographical unions, which might be able to secure the support of the American Federation of Labor in blocking the passage of the Treaty. A two-thirds majority of the Senate must be convinced that there is a nationwide desire for the ratification of the Agreement, and that the emphasis on this does not come only from metropolitan centers.

You are, therefore, asked to bring this matter to the attention of the members of your organization and of all persons who will take the trouble to write to Washington. Send letters to Senator Alexander Wiley, Chairman, Committee on Foreign



White Studio

Scene from *Four Saints in Three Acts*, opera by Virgil Thomson to a text by Gertrude Stein, as produced at Hartford world premiere, Feb. 9, 1934. Abner Dorsey as Compère is at extreme left. The trio at center includes Bruce Howard as St. Teresa II, Edward Matthews as St. Ignatius, and Beatrice Robinson Wayne as St. Teresa I. Extreme right: Altonell Hines as Commère

What They Read Twenty Years Ago

1934

Gershwin?

Mephisto's Musings: Among the plans of the Theatre Guild for next year, I hear, is a musical version of *Porgy*, for which George Gershwin is writing the music. . . . I suppose the Theatre Guild sincerely believes that in so doing it is fostering American musical art. When will some of the men and women in the American theatre learn that Mr. Gershwin is not one of this country's leading composers of real account?

Proud Parent

What a proud father Jan Kubelik must have been when he gave his concert in Prague late in January! At that concert his nineteen-year-old son, Rafael Kubelik, who graduated last year from the conservatory in the Bohemian capital, made his debut as a conductor, accompanying his father.

Birthday Present

Extensive preparations are being made for the celebration of the seventieth birthday of Richard Strauss. . . . In Munich, the city of his birth, a grand ball will be given in his honor and a silver rose will be presented to him.

Status Quo

From an article by Cecil Burleigh: The difficulty confronting the composer of violin music today is that of shaking off the tradition which

has clung to the violin as a show instrument since the days when Paganini, Vieuxtemps, Wieniawski and Sarasate flooded the market with showpieces, both in large and small form. Most of this work sounds insincere today, as if prompted by a desire to make an impression through fireworks display, and the countless performances of these showpieces on violinists' programs unfortunately have served to associate the violin with this music.

In Defense

The popular misunderstanding of Mahler's music lies, to a certain extent, in a misunderstanding of Mahler's altogether special place in music history. His works have been most frequently condemned because they do not conform to the usual set of values; because they cannot be truly evaluated with reference to the same scheme of form and content, of technique and material, that is customarily applied in judging the work of his predecessors. But when one considers for a moment the enormous gulf that separates the technique, and indeed the whole conception of a late Beethoven quartet from the technique and conception of a Bach organ toccata it becomes evident that idioms and means of musical utterance may differ greatly within the span of a century. There is not a greater gulf in conception between Beethoven and Mahler than between Bach and Beethoven. The gulf is merely a more recent one. (Winthrop Sargeant)

Relations, U. S. Senate, Washington 25, D. C., and Senator William Langer, Chairman, Judiciary Committee, U. S. Senate, Washington 25, D. C.

EDWIN HUGHES
Executive Secretary, National Music Council

Artists vs. Critics

(Continued from opposite page)

too, are susceptible to off days and indispositions. There are times when the critic is tired, satiated, irritable, unsympathetic, even physically sick or just downright antagonistic to the personality of the performer or to the character of the performance. The symptoms always are discernible, sometimes dimly, sometimes sharply, in the notice he writes. It could not be otherwise in so deeply personal a reaction as art criticism and evaluation.

Under such conditions, it is easy for the critic to dismiss an artist with a cryptic or ill-considered phrase or unconsciously to demean him with a cliché or a tortured magnification of some relatively trivial flaw. It gives the impression that the critic has thought neither long nor seriously about the

artist's performance because he did not consider it worthwhile to do so, and it is this impression that stirs the greatest resentment. Any performer of professional calibre, no matter how distasteful to the critic his work may be, is entitled to a careful hearing and a respectful, clear and intelligent discussion of his merits or demerits. The investment he has made in his career, as Mr. Thomson says, gives him those rights.

IN the headlong rush of musical activity in a great center like New York where it is not uncommon for a half-dozen or more important musical events to take place in a single day, a reviewer constantly must guard against thinking of many of them as just extra faceless assignments requiring more leg work than head work and about which it becomes proportionately difficult to get deeply concerned, either intellectually or emotionally. It is this state of mind, we think, that most often produces what Mr. Thomson decries as "inaccurate reporting and slovenly writing".

Cleveland Orchestra Plays Host To Workshop Gathering of Conductors



At Cleveland Orchestra Conductors Workshop, Lauris L. Jones, who traveled the greatest distance, from Pasadena, Calif., to attend the series, is seen with Mrs. Fynette Kulas, co-sponsor of the workshop, and George Szell, right, musical director of the Cleveland Orchestra

CLEVELAND. — Jointly sponsored by the American Symphony Orchestra League; the Musical Arts Association, which supports the Cleveland Orchestra; and the personal and financial interest of Mrs. Fynette Kulas, the Cleveland Orchestra Conductors Workshop spent a most enjoyable and fruitful twelve days at Severance Hall, home of the orchestra.

Beginning at noon, Jan. 23, with a luncheon given by George Szell, musical director of the Cleveland Orchestra, the 28 visiting conductors spent nearly two weeks of the busiest days possible, and from all accounts, some

of the most enjoyable days in memory. Attending conferences, regular rehearsals, seminars, special rehearsals, chorus rehearsals, children's concerts, and traveling to Akron for one of the orchestra's regular concerts in that town, there was never an idle moment for the attending conductors. The event proved a stimulating and illuminating period of watching, participating, and specific instruction by one of the country's leading conductors. Mr. Szell is a born teacher, and his enthusiasm was as enjoyable as his knowledge was valuable.

The repertory for special rehearsal

sals, in which the visiting conductors each had an opportunity to conduct, included Barber's Adagio for Strings, the first movement from Beethoven's Symphony No. 5, the finale from Hanson's Symphony No. 2, the first movement from Haydn's Symphony No. 85, the second movement of Lalo's Symphonie Espagnole, excerpts from The Magic Flute, sung by Melvin Hakola and Richard Krause, and Strauss's Death and Transfiguration.

On Friday, Jan. 29, there was a tour of the Roth violin shops and the Roth-Reynolds brass instrument factory, followed by a luncheon, with Scherl and Roth, Inc., as hosts.

The Cleveland Orchestra Chorus, under training conductors Russell Gee and Robert Stoffer, was preparing Stravinsky's Symphony of Psalms and Beethoven's Ninth Symphony so that the visitors had variety in their listening. Mr. Szell took over the baton for these occasions.

Unexpected dividends for the conductors were the two children's concerts for fourth-grade pupils, giving the visitors an opportunity to observe the fruits of 25 years in which Lillian Baldwin, supervisor of music appreciation in the Cleveland public schools and consultant on music education with the Cleveland Orchestra, has been able to give a generation of young people insight into the beauty and riches of our musical heritage. Rudolph Ringwall is the conductor of these concerts, and many of the conductors found this experience one of the highlights of their visit.

Helen Thompson, executive secretary-treasurer of the American Symphony Orchestra League and herself an orchestra member, was an interested participant for several days at the Workshop.

Another sidelight was the genuine interest displayed by the members of the orchestra, for whom it was no doubt enlightening to learn some of the "hows" and "whys" of the intricate art of conducting, and so to understand some of the reasons why Mr. Szell achieves such remarkable results.

The 28 visiting conductors represented a total of over sixty different musical organizations, including 25 community orchestras, eighteen college and university orchestras, one opera company, and many choral groups, established in 36 communities in nineteen states.

Of the nearly 100 applicants, the following were chosen to attend: Paul Grover (Ozarks-Clarksville Little Symphony, Clarksville, Ark.), Lauris Jones (Eagle Rock Civic Orchestra, Pasadena, Cal.), Victor Norman (Eastern Connecticut Symphony, New London, Conn.), Vasilios Priakos (Ft. Lauderdale Symphony), Grant Fletcher (American Opera Company, Chicago), Harry Levenson (Worcester Little Symphony), William Boyer (Royal Oak, Mich., Symphony), Wayne Dunlap (Plymouth Symphony and Grosse Pointe Symphony, both of Michigan), Romeo Tata (Lansing Symphony), Theodore Russell (Jackson Symphony), Eugene Andrie (University of Montana Symphony), LeRoy Bauer (Kearney, Nebr., Symphony), Robert Hull (Cornell Symphony, Ithaca, N. Y.), Joseph Vincene (Amherst Symphony and Orchard Park Symphony, Williamsville, N. Y.), Carl Anton Wirth (Rochester, N. Y.), James Christian Ffoll (Charlotte, N. C., Symphony and Jacksonville Symphony), Harold Fink (Lake Erie College, Plainesville, Ohio), John H. Krueger (Youngstown Symphony), Fred Rosenberg (Cleveland Institute of Music), Donald Johanos (Altoona, Penna., Symphony), Martin Fischer (Brown University Symphony), Erno Daniel (Wichita Falls Symphony), Julius Hegyi (Abilene Symphony), Lawrence W. Sardoni (Brigham Young University Symphony), Leon Thompson (West Virginia State College Little Symphony), Kenneth Byler (Badger Symphony, Fond du Lac, Wis.), Richard C. Church (University of Wisconsin Symphony), and Milton Weber (Waukesha Symphony).

—ELEANOR WINGATE TODD

Boston

(Continued from page 6)

mass effects in music of Bach, Brahms, Franck, Dupré, Grovlez, and others.

Ralph Kirkpatrick, who certainly is to be counted in the first rank of harpsichordists today, both as virtuoso and scholar, played pieces of Bach (the Goldberg Variations) and ten sonatas of Domenico Scarlatti at Sanders Theatre, Cambridge, on Feb. 14. The concert was sponsored by Harvard University's musical club, the Pierian Sodality of 1808.

The Overture to Schubert's Rosamunde, Leonid Gladkoff's Poem for Piano and Orchestra, and the Dvorak New World Symphony made the list for the second concert this season by the Civic Symphony at Jordan Hall on Feb. 11. Paul Cherkassky conducted. Gladkoff is a Russian Orthodox priest in the city of Lawrence, Mass., and his Poem is a long, episodic work of avocation. The soloist was his son, Oleg Gladkoff, a pianist of capability.

Those beguiling entertainers Marais and Miranda have at length made a Boston visit. At Jordan Hall, on Sunday afternoon, Feb. 28, they delighted an audience for whom extra seats were put on the stage. The folk singers projected warm personalities enhancing their bright vocal weavings over guitar accompaniment.

A return appearance in the same hall was announced for March 13.

Concert activity the fortnight past has included the student orchestra of the New England Conservatory, conducted by Richard Burgin, with Miklos Schwalb as soloist in the Rachmaninoff C minor Piano Concerto. And Alfred Nash conducted the Chorus Pro Musica in an unhackneyed and absorbing program of antiphonal music by Gabrieli, Schuetz

(the Magnificat), Frescobaldi and Purcell.

Other concert activity has included another evening of Andres Segovia's magical playing of the guitar, Feb. 6; a concert by the well-trained Chapel Choir of Capital University, directed by Ellis Emanuel Snyder, Feb. 8; and the Boston debut of Hezekiah Reid, a young Negro bass-baritone not ready for public appearance, but who has a potentially fine voice worth careful training. All took place at Jordan Hall.

—CYRUS DURGIN

Paris

(Continued from page 5)

for a virtuoso soloist and a small orchestra with supplementary percussion, will have its first performance with Mr. Katchen and the Orchestre National towards the end of May in Paris.

During the International Festival of Contemporary Music to be given next October in Paris by the Centre de Documentation de Musique Internationale at the Théâtre des Champs-Élysées and the Salle Gaveau, Rorem's song cycle for baritone, Poème pour la Paix, to texts by French poets ranging from the fourteenth to sixteenth centuries, will figure in a special concert of chamber music. The CDMI, which is based in Paris, now organizes a yearly festival (the last was held in Cologne) to be given in a different country each year. A special feature of this year's festival in Paris will be two concerts devoted to a musicological survey of old and contemporary music of Italy and England, which will have concurrent musical exhibitions from both these countries. Two concerts are to be devoted to the music of Hungary and Japan, another to international contemporary works, and one to modern

classics, in both cases for orchestra.

Other American artists recently heard in Paris included Robert Cornman, who played an excellent performance of Bartok's Third Piano Concerto in a concert devoted to the Hungarian composer by the Lamoureux Orchestra, conducted by Jean Martinon. Sigi Weissenberg was heard in a concerto marathon with the Paris Conservatoire Orchestra at the Théâtre des Champs-Élysées, where he did full justice to Rachmaninoff's Third Piano Concerto, and less credit to Beethoven's Emperor and Chopin's F minor Concerto. The Mozart Trio (Barbara Troxell, soprano, John Yard and Joseph Collins, baritones) was presented at the American Embassy Theatre in Paris in a delightful concert of vocal works by Mozart, some of which, such as Das Bandel, they were obliged to repeat.

Dance interest in Paris in the new year has so far been centered round Antonio and his new company of Spanish dancers, including his new and versatile première danseuse, Rosita Segovia, and a high-powered Flamenco dancer, Flora Albaicin. Antonio's company presented an excellent Suite of Basque dances and an ambitious Divertissement in the classical Spanish manner to enchanting music by A. Soler. It is most attractively grouped, but it was a mistake to introduce a section on points instead of adhering consistently to the strictly Spanish bolero style.

Towards the close of its Paris season, the Marquis de Cuevas ballet produced Idylle (music by François Sarette), a fantasy about a young mare (Marjorie Talchief), who—attracted by tinsel glamor—runs off with a circus horse (Wladimir Skouratoff), leaving her country stallion sweetheart (George Skibine), to

whom in the end she returns repentant. Skibine's choreography displays invention and maturity that mark a decisive turning point in his career.

Strads

(Continued from page 8)

had this operation performed on an eighteenth-century violin of a lesser maker. The result was such a remarkable improvement in tonal quality that I cannot help but hope that someone will soon restore to a Stradivarius its original sound. (Arnold Dolmetsch, in England, was the first to make such a restoration.)

The installation of the original bass-bar and fittings would not only have the beneficial effect of saving the instrument from further damage by high pitch and steel E strings, but would satisfy what seems to me to be a normal scientific and esthetic curiosity—the desire to hear if only for a moment the sound of a Stradivarius as its maker intended it should sound.

I shall therefore close with an appeal to some altruistic and humanitarian individuals or organizations, particularly those who have been erecting monuments to, and writing books about, the great Antonio Stradivari to try to forget for a moment the great modern "improvements" we have made on his violins and do something to put at least one Stradivarius violin into the condition its maker intended.

As matters stand now, it is a scandal.

More of Modern American Series

MODERN AMERICAN MUSIC SERIES.
COWELL, HENRY: Sonata No. 1 for Violin and Piano (1945). *Joseph Szigeti, violinist; Carlo Bussotti, pianist.* SHAPERO, HAROLD: Sonata for Piano Four Hands. *Harold Shapero and Leo Smit, pianists.* (Columbia ML 4841, \$5.95)***
KIRCHNER, LEON: String Quartet No. 1 (1949). *American Art Quartet.* FINE, IRVING: String Quartet (1952). *Juilliard String Quartet.* (Columbia ML 4843, \$5.95)***

THE modern American Music Series had its origin in a conversation between an American composer and an official of Columbia Records, Inc. (I suspect that they were Virgil Thomson and Goddard Lieberson, although the note on the album does not specifically identify them). The composer said: "American music gets published and performed all over the world nowadays, but the recording companies pretend it doesn't exist. And every year the backlog of unrecorded American music gets vaster." The official took him up with the promise: "I'll change all that if you will show me how to do it."

The following plan was worked out. Columbia will record a minimum in this series of six LP records (twelve sides) a year of modern American music. This music is to be chosen by a committee made up of Virgil Thomson, Aaron Copland, Henry Cowell, Goddard Lieberson, and William Schuman, all of whom are serving without pay. The works will be recorded by artists chosen by the composer and working under his direction or supervision. The committee is seeking to avoid duplication of works already available in recordings. Music by members of the committee may be chosen by the other composers on the board. Chamber music has been recorded first, because the committee believes that it is the field of American music most neglected by recording companies.

Albums Augur Well

Both of the albums listed in the heading augur well for this new project. Neither the Cowell Violin Sonata nor the Shapero Sonata for Piano Four Hands can measure up to the String Quartets by Kirchner and Fine in power or scope, but both of them are pleasant works, thoroughly representative of their authors.

Cowell's Sonata for Violin and Piano has preserved something of the freshness of the old American music that inspired it. He explains in a program note: "About 1942 I came across William Walker's Southern Harmony, one of the handbooks of the singing schools that flourished in post-Revolutionary America. . . . The music is plain but fervent. The fuguing tunes rarely use the modes, and they differ from Baroque in being extremely condensed in length yet freer, for each voice may have a tune of its own although the voices (usually three) enter one after another. . . . I found myself wondering what turn music in the United States might have taken if this widespread style had not disappeared from the knowledge of sophisticated musicians in this country who scorned anything that did not conform to European standards for over a hundred years."

He began composing a series of works "in two parts, the first a hymn, the second a fuguing tune, often both modal", not with the idea of imitation "but rather of carrying forward into a more extended and modern form some of the basic elements in this old religious music". Later, he conceived the idea of extending the fuguing tune into sonata form by developing two themes. This Violin Sonata has some interesting peculiari-

ties. For instance, "the piano and violin contradict each other in canon at the start of the *scherzos* and play as if they hadn't properly started together at several points."

Those who may find this sonata bald and unpromising at first hearing would do well to consider its origins and to reflect upon the composer's purposes in writing it. They may find upon rehearsing it that it gains in attractiveness. The naive character of the themes, the abruptness of style, the homeliness of the music take on new significance. Mr. Szigeti, who commissioned the work in 1944, plays it admirably, with the able collaboration of Mr. Bussotti.

Harold Shapero has certainly not lacked education. Besides attending Harvard University, he has studied with Nicolas Slominsky, Ernst Krenek, Walter Piston, Igor Stravinsky, Paul Hindemith, and Aaron Copland! Fortunately, his witty Sonata for Four Hands does not reflect the influence of all of his teachers. It is essentially his own; and the only composers who are at all strongly reflected in its harmonic idiom and its plan are Stravinsky and Poulenc. Shapero writes with delightful lucidity. His musical ideas evolve in an unforced way that is the result of careful planning and formal organization, though at times the work seems almost improvisational. The varying phrase lengths, the harmonic richness, the choppy rhythms of this sonata keep one constantly alert. Only experienced duet players will realize completely how skillful is the performance by the composer and Leo Smit. In the sections that employ Latin-American rhythmic patterns their co-ordination is astounding.

If I was able to contain my enthusiasm for the committee's choice of the Cowell and Shapero works (admirable as they are), I felt that its selection of the Kirchner and Fine String Quartets was very wise. Both of these compositions have great individuality; both are artistically mature; and both reveal a mastery of the string quartet idiom. It is profoundly gratifying to see two young American composers writing music of such power and searching imagination. Furthermore, these two works are composed in tonal languages that demand considerable experience and careful attention on the part of the listener. Though neither is composed in a strict twelve-tone style, they both reflect its impact. But what is important is that one does not bother one's head about the "idiom" or the "school" or the "tendencies" of these quartets when one listens to them. One is absorbed in the experience of the music itself, as much as if one were listening to Mozart or Beethoven, or Bartok or Bloch.

Contemporary Italian

GHEDENI, GIORGIO FEDERICO: L'Olimeneta, Concerto for two cellos and orchestra. *Benedetto Mazzacurati and Mario Gusella, cellists. Scarlatti Orchestra di Napoli, composer conducting.* (Colosseum CLPS, \$5.95)*

GHEDENI, whose center of activity is Turin, where he teaches at the Verdi Conservatory, is considered one of the bright lights among the younger generation of Italian composers, ranking in the minds of his countrymen with Luigi Dallapiccola and Goffredo Petrassi. His representation in this country has been slight. His *Marinaresca e Bacchanale* was introduced in Pittsburgh by Victor de Sabata a few seasons ago, and Guido Cantelli led the NBC Symphony in

Leon Kirchner, who won the 1949-50 New York Critics Circle Award for this String Quartet No. 1, is one of the most brilliantly gifted composers in America today. Every work of his seems to be an act of confession, like the music of Bartok. The form of each composition seems to have come into being inevitably from the creative conception. I know very few contemporary composers who have this power to mold their music white-hot, so to speak. From the first bar of this string quartet to the last, the span of creative tension is never lost. One senses that the composer must have had a feeling of discovery in writing it, as if new tonal worlds were opening before him.

Kirchner has outlined the structure of the work in an excellent program note. The first section of the first of the four movements contains two expositions of a *thematic idea* presented in the first eight measures, which is the basis for the entire work. This material is worked out elaborately in a manner that the listener can follow for himself, particularly with the composer's hints to help him. The American Art Quartet, made up of Eudice Shapiro and Robert J. Sushel, violins; Virginia Majewski, viola; and Victor Gottlieb, cello, plays the work superbly. The four musicians have obviously lived with this music.

Fine's String Quartet is the first work in which he has employed the twelve-tone technique "with some consistency". He writes that "while all of the melodic material, the harmonies, and the figuration have been generated by the 'row', the use of the 'row' technique is fairly free; and the work as a whole is frankly tonal, C being the prevailing tonality". When the first twelve-tone works began appearing, the common complaint was that this music was rhythmically inert and impossibly rigid in plan. Now, with the emergence of such works as Fine's Quartet, we can see that this apprehension was unnecessary. The idiom has revealed a flexibility and adaptability that make it capable of infinite growth. Rhythmic energy and expressive freedom are two of the outstanding characteristics of this quartet. At no point does one feel that Fine is constrained by the style of his work. The Juilliard Quartet, needless to say, plays with complete authority and understanding.

The American composers and Columbia Records have done their part in making the Modern American Music Series a success. The fate of the project now lies in the hands of the public. To all who are interested in the art of our own time and anxious to contribute to the development of American culture I strongly urge the support of this and all similar projects. The choice of works has been catholic; almost every music-lover will be able to find something that appeals to him.

—R. S.

his Concerto del Albatro in a 1951 broadcast. The present concerto, written in that year, is the first of his works to reach America on records.

It is hard to tell from the record break whether the work consists of one or two movements (Ghedini's rather diffuse style provides no particular clue), but there are two distinct sections divided at this point—one fairly spirited in a neo-classic vein, the other brooding and introspective. In both sections the composer's musical lines are extended and are interestingly developed, though the lack of contrast in the two solo instruments points up a certain drabness in the work's harmonic texture. The recording itself has all the liveliness of the sound track for an Italian film that has finally reached the neighborhood houses.

—C. B.

Records and Audio

Rediscovered Concerto

MEDELSSOHN: Concerto for two pianos and orchestra in E; Capriccio Brillant, Op. 22. *Orazio Frugoni and Eduard Mrazek, pianists. Pro Musica Symphony, Vienna, Hans Swarowsky conducting.* (Vox PL 8350, \$5.95)***

THE two-piano concerto, like its companion piece in A flat, introduced on disk by Mr. Frugoni and other forces on Vox PL 7400 a year and a half ago, combines the virtues of being a brilliant show-piece for virtuoso pianists and a melodically inspired, logically constructed piece of music. Research indicates that it has not been performed in public since its London premiere in 1829, when the composer was himself one of the soloists. As is rarely the case with long-neglected works, however, this one is well deserving of revival. Recorded from manuscript, copied from microfilms of the original score housed in the East Berlin State Library, the story of how the present disk came to be has something of the cloak and dagger about it. Suffice it to say that a valuable musical discovery has been made, at the instigation of George Mendelssohn, president of Vox, with the active collaboration of Mr. Frugoni. Mr. Swarowsky supports the exhilarating, though not technically impeccable performance of the two pianists with vigor and obvious relish. Combining the more familiar Capriccio Brillant, also played by Mr. Frugoni, this disk is a joy to own and to hear often.

—C. B.

Two Curiosities

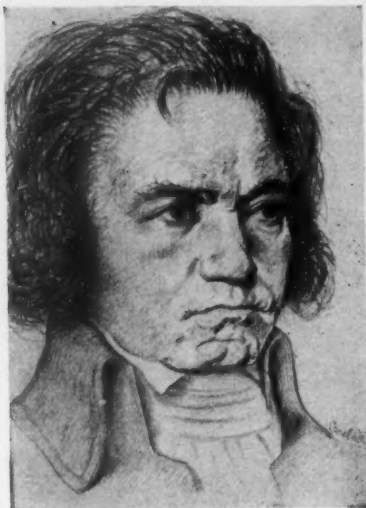
DITTERSDORF: Harp Concerto. *Irmgard Helmls, harp. Chamber Orchestra of Radio Berlin, Herbert Haarth, conducting.* HOFFMANN: Mandolin Concerto. *Gerd Lindner-Bonelli, mandolin, Symphony Orchestra of Radio Leipzig, Gerhard Pfleger conducting.* (Urania URLP 7110, \$5.95)**

NEITHER of these unfamiliar works was composed for the ages, yet both are refreshing and well worth recording. Karl Ditters von Dittersdorf is remembered by the average music-lover today (if at all) simply because of his chirrupy name. Yet he was a celebrated virtuoso violinist and respected composer in his day, the later eighteenth century. This harp concerto is arranged from a concerto for cembalo, first and second violins, and cello, dated 1779. It is pleasant music that allows itself to be adapted to the harp without undue violence. Miss Helmls plays it very skillfully and the orchestra provides a discreet accompaniment.

Mandolin concertos do not crowd the record catalogues. The program note on this album explains that a mandolin school flourished in Vienna from about 1770 until about 1825. "The Austrian players developed an unusually large instrument, adapting both the Milanese mandolin with five pairs of strings, and the Neapolitan with four." This concerto by Giovanni Hoffmann was discovered in the archives of the Vienna Bibliothek der Musikfreunde. It is strikingly effective and offers a charming classical vehicle for an instrument that has less happy associations for most of us. The performance is excellent. By all means let us have more mandolin, more guitar, and more lute music on records. There is a vast repertoire of lovely music that has scarcely been touched as yet by recording companies.

—R. S.

Records and Audio



Beethoven: From an Unfamiliar Sketch by
Carol L. Dake

Sublime Beethoven

BEETHOVEN: Missa Solemnis. Lois Marshall, soprano; Nan Merriman, mezzo-soprano; Eugene Conley, tenor; Jerome Hines, bass. Robert Shaw Chorale (Robert Shaw, director). NBC Symphony, Arturo Toscanini, conductor. (RCA Victor LM 6013, \$11.44)***

SUBLIME, a word much affected by nineteenth-century aestheticians, especially in Germany, has fallen into disrepute. We are apt to suspect it on sight, just as we do the epithets "world's greatest" and "genius". But, tarnished as the epithet has become through misuse, it regains its mint condition when it is applied to Arturo Toscanini's interpretation of Beethoven's Missa Solemnis. For the Missa Solemnis is sublime music, and Mr. Toscanini, one of the world's few musical geniuses, puts a lifetime of work and devotion into this performance.

Technically, the artists achieve the almost-impossible; spiritually, they are wholly inspired and sustained by Mr. Toscanini's vision of the music. This performance was recorded in Carnegie Hall on March 30, 31, and April 2, 1953, just after a public performance and broadcast on March 28. If Mr. Toscanini and the NBC Symphony had done nothing but this one recording (with the able soloists and chorus), the expense of founding the orchestra would have been amply justified, from an artistic viewpoint.

Beethoven's Missa Solemnis has never achieved the world popularity of his symphonies and piano sonatas. There are several obvious reasons for this. Even more than the late quartets and sonatas, it is a confessional work as well as a staggeringly original artistic conception. And it is almost impossible to perform at all adequately to the composer's vision, as anyone who has heard numerous earnest attempts will testify. The Missa Solemnis is a rock upon which scores of well-intentioned, but insufficiently equipped conductors, orchestras, choruses, and soloists, have been tragically wrecked. It requires supreme technical powers, which must be completely submerged in the profoundest spiritual comprehension. How often does one encounter such a happy combination in the world of music, rich as it is? This does not mean that capable musicians should not attempt the work. It is better to have a noble failure with the Missa Solemnis than a cheaper success with anything less glorious. But in this recording under Mr. Toscanini, we can hear the music in a completely satisfying interpretation. The notes are all

there, every one of them, and they all mean something tremendous.

Perhaps the surest key to a conductor's grasp of the Missa Solemnis is his treatment of the Praeludium to the Benedictus. If he succeeds here, he is probably in the spirit of the work. If he fails, one can usually discern in his haste, or lack of sustaining power, or miscomprehension of style, the reasons for his failure elsewhere. Nothing is more marvelous than Mr. Toscanini's conducting of this passage. What a lesson in phrasing, tempo, balance, earnestness, and simplicity!

As Ernest Newman writes in his superb program note for the album, by the time Beethoven reached this portion of the work "the terrific intellectual and emotional tension of the earlier portions had relaxed, and as a musician he was already well on his way towards his 'third period', his 'third style', in which a curious softening and *approfondissement* of the spirit makes itself subtly manifest in new melodic and harmonic and rhythmic types, new expansions of design. During these most solemn moments of the ceremony the voices of course remain silent, but Beethoven broods upon it all in an orchestral Praeludium of the profoundest feeling; the scoring is only for quiet woodwind and lower strings, with the cellos divided. Towards the end a deeper coloring still is given the music by the addition of the clarinets and contrabassoon; and as the mystical meditation ebbs away in the depths of the orchestra a solo violin strikes in from ethereal heights with a long-drawn melody that ushers in the Benedictus."

There is no need to praise the playing of the NBC Symphony in this recording. It sounds magnificently, as it invariably does under Mr. Toscanini. But the almost superhuman achievements of the Robert Shaw Chorale call for special commendation. Mr. Toscanini is merciless in his fast tempos and in his demand for quick changes from forte to piano. He finds them marked in the score and implied in the music, and he exacts them from his performers, no matter how forbidding the technical difficulties may be. And what is more, he obtains them! I have never heard a chorus sing such intricate passages with more expression.

The soloists, also, surmount the so-called "impractical" vocal writing with a triumph that shows that it is practical, after all, with sufficient technique, will power, and inspiration. All four are excellent; and the soaring purity and luminous quality of Miss Marshall's voice are unforgettable. She is one of those fortunate sopranos who seem happiest in the lofty region between G and high C, where Beethoven keeps her much of the time.

To those who have not yet discovered what an overwhelming experience the Missa Solemnis can be, I can only recommend the immediate acquisition of this recording. Beethoven and Toscanini and his artists will do the rest. The reproduction of Dürer's Praying Hands included in the album is a happy and very appropriate thought.

—R. S.

Also by Beethoven

BEETHOVEN: First Symphony. Berlin Philharmonic, Arthur Rother conducting. Fourth Symphony. Symphony Orchestra of Radio Leipzig, Hermann Abendroth conducting. (Urania UR-RS 7-17, \$5.95)** Fifth Symphony. Concertgebouw Orchestra, Erich Kleiber conducting. (London LL 912, \$5.95)***

MR. Rother conducts a traditional, unproblematic but robustious and wholly satisfying performance of the First Symphony. As the only truly "classical" symphony by Beethoven, it does not permit of wide latitude in interpretation and thus runs

little risk of going wrong in any hands. The Fourth is a somewhat different matter. Though it is one of the so-called unfavored symphonies (on the debatable theory that Beethoven's odd-numbered symphonies were better and thus more successful than his even-numbered ones), it is the successor to the Eroica and by that token an emancipated work of undeterred romanticism and subjective individuality. Carefully observing its firm rhythmic underpinnings, Mr. Abendroth does not permit any sentimentality to creep into his reading, however; nor does it find its way in via the dynamics, which are nevertheless of a wide range and pretty fully exploited.

There is nothing peculiarly individual, certainly nothing erratic, in Mr. Kleiber's performance of the Fifth. Sturdy and conscientious, it is marked chiefly by tight rhythmic organization which keeps the architecture clear, and it achieves a welcome depth and perspective through large-scale dynamic changes. The latter are not arbitrary nor are they superimposed. They come naturally, but with a little extra emphasis and latitude, from the instructions in the score. The Concertgebouw Orchestra responds beautifully.

—R. E.

A Touching Farewell

STRAUSS, RICHARD: Four Last Songs (Vier Letzte Lieder): Beim Schlafengehen; September; Frühling; Im Abendrot. Lisa Della Casa, soprano; Vienna Philharmonic, Karl Böhm conducting. (London LD-9072, \$2.95)***

THESE four songs were composed in 1948, in Strauss's 85th year. The first three are settings of poems by Hermann Hesse; the fourth of a

poem by Eichendorff. They say nothing new, but they are composed with consummate art and with a deeply moving spirit of tranquil farewell to life and to the world of men. The melodic lines soar; the orchestra reveals Strauss's love of musical *impasto*; the harmonies are sumptuous. Miss Della Casa sings them beautifully. At times, she achieves an incandescent loveliness of tone reminiscent of Elisabeth Schumann. Hearing this recording makes one happy that she is now at the Metropolitan Opera. Mr. Böhm and the Vienna Philharmonic pay tribute to Strauss with a heartfelt performance.

—R. S.

Musical Landmark

BLOCH, ERNEST: String Quartet No. 2 (1945). Musical Arts Quartet. (Vanguard VRS 437, \$5.95)**

WHEN this quartet was first played in England, Ernest Newman, the most distinguished of living music critics, wrote that it was "the finest work of our time in this genre, one that is worthy to stand beside the last quartets of Beethoven". Nor does his enthusiasm seem at all exaggerated in 1954. From every point of view the work is a masterpiece. Bloch has concentrated a lifetime of experience and a technical mastery acquired through years of patient labor in the texture of the quartet. But what blazes through all of its wonders of form and development is a great soul. As in the quartets of Mozart, Beethoven, and of Bartok (to mention a modern master of comparable stature), human nature rises to one of its loftiest heights in this music.

When the quartet first appeared, I was so struck by its structural concentration that I made a two-piano recording.

(Continued on next page)

End of an Era

SCHÖNBERG: Gurre-Lieder. Ethel Semser, soprano; Nell Tangeman, mezzo-soprano; Richard Lewis and Ferry Gruber, tenors; John Riley, bass; Morris Gesell, speaker. Chorus and Orchestra of the New Symphony Society of Paris, René Leibowitz conducting. (Haydn Society HSL 100, \$17.85)***

COMPOSED with almost dramatic significance during the pivotal year 1900, Schönberg's Gurre-Lieder may well gain immortality, if for that reason alone, because it stands as the tangible line of demarcation between the romantic and the so-called modern periods of musical history. Not that it cannot endure as a great and awesome work in its own right, but as the imposing figure of Arnold Schönberg emerges more and more clearly against the horizon of history, the evolutionary importance of this epochal work may come to supersede its intrinsic musical values.

The Gurre-Lieder are the summation of all that was left to be said—or done—within the romantic conception of musical creation from Beethoven through Wagner and Strauss. The dimensions of the symphonic structure are pushed to their ultimate limits as are the proliferations of the internal symphonic devices of melodic and harmonic manipulation, development, orchestration, and tone coloration and complexity. Even the most advanced musico-dramatic dreams of Wagner are met and surpassed, and only Berlioz could have conjured up the vast musical forces here actually bidden to performance. Look at some of the orchestra specifications: eight flutes; five oboes, seven clarinets; ten horns (including four Wagner tubas); six timpani; four harps; forty violins and other strings

in proportion, in addition to special instruments of various descriptions. And the vocal cohorts: three four-part men's choruses and an eight-part mixed chorus plus six soloists.

With this stupendous work, which René Leibowitz calls a "drama-symphony" conceived as a series of songs upon the great Danish legend of Waldemar and Tove, the whole edifice of romantic expression had finally been fully explored, and, so far had the labyrinths of chromaticism been penetrated, that there was nowhere else to go except into frank atonality, free rhythm, and a new concept of counterpoint.

It occurs to me belatedly that going into the details of a composition of this vintage may seem gratuitous at this late date. The fact is, however, that the Gurre-Lieder, despite their already venerable age, are not known to many people because they are so seldom performed. I would add, therefore, for the benefit of the prospective purchaser of this recording who has not heard the music before, that he must not be surprised to find it strongly reminiscent of Wagner, Mahler, Strauss and even Beethoven, and completely unlike the Schönberg of the twelve-tone system. Remember that it is a culminating, not a beginning piece.

All of the participants in this recording and especially Mr. Leibowitz, who is one of our greatest authorities on the music of Schönberg, give fine performances. The emotional and dramatic impact is tremendous. Our three-star rating must be slightly qualified, however, because (due to the unwieldiness of the big ensemble, probably) balances are not always perfect and there is some distortion in the big tutti.

—RONALD EYER

(Continued from preceding page)

duction of it for study purposes. If the listener who reads music will follow it with score several times, he will understand far better the miraculous unity and economy of this work, which grows out of one germinal idea, or cluster of ideas. It is as if it had been born whole, in Bloch's imagination, and then rediscovered, bit by bit, as he wrote it down.

The eloquent performance marks the debut on recordings of the Musical Arts Quartet, made up of Sidney Harth and Teresa Testa, violins; Richard Dickler, viola; and David Soyer, cello. They play with true understanding and admirable courage in the tremendous climaxes of the work. If there are any serious music-lovers who are not yet acquainted with Bloch's String Quartet No. 2, they should hasten to listen to this recording. It is one of the few, the very few, works of our time which must not be missed.

—R. S.

Fledgling Rossini

ROSSINI: La Cambiale di Matrimonio, opera buffa in one act. *Angelica Tuccari, soprano (Fanny); Giuseppe Gentile, tenor (Edward Milford); Vestore Catalani, baritone (Slook); Giorgio Onesti, bass (Sir Tobias Mill); Grazia Ciferi, soprano (Clarina); Tito Dolciotti, bass (Norton). Chorus and Orchestra of the Società del Quartetto, Rome, Giuseppe Morelli conducting. Compagnia del Teatro dell'Opera Comica di Roma, Armida Senatra, director. (Period SPL 583, \$5.95)***

LA Cambiale di Matrimonio (The Marriage Exchange), the first of Rossini's many and varied operas, had its debut in 1810 at the San Mosé Theatre in Venice. The libretto was adapted by Rosi from a comedy by Federici, and it is especially interesting to Americans and to Englishmen because the characters are English and Canadian. Sir Tobias Mill is anxious to marry off his daughter Fanny to a wealthy Canadian, whose name is Slook (a name of which that gentleman obviously is wary, to judge from the way he pronounces it in the performance). Fanny, of course, is in love with Edward, and in the end the good-hearted Slook makes it possible for them to marry by making Edward heir to his fortune. The libretto is very broad comedy, but one gathers that the Italy of 1810 had just as weird ideas about Englishmen as the England of 1810 did about Italians. At any rate, the comic foreigner was already a venerable dramatic device at this period.

Rossini's music is amazingly good, considering the stock situations and characters at his disposal. There are surprisingly few arias and ensembles, but the music never loses its verve. Towards the close, Fanny has the major vocal assignment of the work in her recitative and aria, Come tacer. Here, as in shreds and patches elsewhere, one has glimpses of the ripening master of opera buffa.

The performance in this recording is not ideal. Miss Tuccari rises to the occasion in her aria, but her voice sounds worn and thin in quality. Mr. Gentile whines, with the mistaken idea that he is conveying a sense of tender pathos in so doing; instead he is giving the listener a slight headache. Mr. Catalani and Mr. Onesti sing their roles spiritedly. The orchestra plays roughly, and the recording is technically poor in places. Nonetheless, this is a charming little work, and it is quite possible to enjoy it thoroughly in this recording, even if the performance leaves something to be desired. Mr. Morelli keeps everything moving at a brisk pace, in keeping with the spirit of the opera.

—R. S.

First Recordings by Friedberg

The first in a series of recordings by the distinguished 82-year-old pianist Carl Friedberg will be of interest, not only to his friends and pupils throughout the world but to many younger people who had not the opportunity to hear him in his halcyon days (Zodiac L.P. Z-1001 \$5.95)**. Taped in New York in November, 1953, these are the first recordings ever made by Mr. Friedberg, who was a friend and pupil of Clara Schumann and Johannes Brahms, and they represent one of the few remaining links with the high romantic period of the last century.

Flawless Mozart

MOZART: Piano Concertos No. 20, D minor, K. 466; and No. 9, E flat major, K. 271. *Guimar Novaes, pianist. Pro Musica Symphony, Vienna, Hans Swarowsky conducting. (Vox PL 8430, \$5.95)***

GUIMAR NOVAES' playing of these concertos, two of Mozart's greatest, could be equalled by a few pianists in the world today, but it could scarcely be surpassed. Lazy music critics sometimes refer to the "Mozart style" and say that an artist possesses it or does not possess it without taking the trouble to explain what they mean by this elusive term. If it means anything, it means the style that is exemplified in these performances.

Of what is such a style compounded? It combines complete control of every technical factor with spontaneity. The tone is lovely in quality and subtle in its hues; the melodies are sung on the keyboard in a manner that suggests the human voice; the tempos are tastefully chosen and carefully observed; the note values are scrupulously held, yet never allowed to seem rigid; the phrasing is elastic and graceful, yet never so loose as to destroy the symmetry of texture; everything is elegant, vital, easy, suffused with the serenity that comes with mastery.

One could expatiate for pages on Miss Novaes' artistry in these performances. Her trills have the velvety hum of a buzzing bumble-bee, so incredibly rapidly and evenly does she execute them; her turns are impeccable; her broken octaves would be the despair of most pianists, so crisp and precise are they. But these exquisite details never obtrude themselves. One is always carried away by the beauty of the melodies, the superb harmony and orchestration, the amazingly inventive texture of these masterpieces.

Mr. Swarowsky and the orchestra give devoted and tasteful performances, which do not quite measure up to the soloist's perfection but are nonetheless more than adequate. Mozarteans should obtain this album, even if they already possess other interpretations of these concertos.

Strauss and Mozart

STRAUSS, RICHARD: Horn Concerto, E flat major, Op. 11. *Heinz Lohan, horn. Symphony Orchestra of Radio Leipzig, Gerhard Wiesenhiuter conducting. MOZART: Clarinet Concerto, A major, K. 622. Ewald Koch, clarinet. Chamber Orchestra of Radio Berlin, Herbert Haarth conducting. (Urania URLP 7108, \$5.95)***

STRAUSS composed his Horn Concerto, Op. 11, at the beginning of his career, in 1882-83, when he was only eighteen. Mozart composed his Clarinet Concerto, K. 661, a few weeks before his death in 1791, at the height of his powers. It is only fair to remind ourselves of this, if we listen to these two works at one sitting. Yet sprawling and undistin-

guished as it is, the Strauss concerto has an engaging vitality, and it constantly shows that he was not the son of a celebrated horn player for nothing. Mr. Lohan plays the solo part with romantic ardor and technical security and the orchestra is forceful, if sometimes rough. The performance of the Mozart clarinet concerto is admirable both on the part of Mr. Koch and of the orchestra under Mr. Haarth.

—R. S.

Almost Sure-fire

GIORDANO: Andrea Chenier. *Renata Tebaldi (Maddalena), Jose Soler (Chenier), Ugo Savarese (Gerard), Ines Marietti (Bersi), Irma Colasanti (La Contessa and Madelon), Giuliano Ferrein (Roucher and Tinville), Alberto Albertini (Fleville), Pier Luigi Latiniucci (Mathieu), Armando Benzi (L'Incredibile), Tommaso Soley (L'Abate), and Ernesto Panizza (Schmidt, Major-domo, and Dumas). Orchestra of Radio Italiana, Turin and Cetra Chorus, Arturo Basile conducting. (Cetra C-1244, \$17.85)***

JUDGING by past experience, Andrea Chenier is not a sure-fire opera in the way that, say, Rigoletto is. But well cast, it is theatrically potent, and the singers in this recorded performance are good enough to give the work the impact it should have. Miss Tebaldi, with a voice that colors easily, is a generally affecting Maddalena, and in countless places she spins phrases of the utmost beauty. That the voice does not blossom satisfactorily for the climaxes is the only flaw in her performance. Mr. Soler's voice has its nice, sturdy moments, when it is not squeezed, but the singing is uneven because of what seems like sheer carelessness. Mr. Savarese makes a satisfactory Gerard, but nothing more.

One point of interest in the opera is the large number of good bit parts, all of which assume importance in the plot at one time or another. In this case the Roucher of Mr. Ferrein and the Mathieu of Mr. Latiniucci are particularly notable, and the other roles are handled with adequate style. The performance as a whole is given considerable brilliance by Mr. Basile's lively conducting.

Mention might be made here that Andrea Chenier is set for revival at the Metropolitan next year, possibly with Miss Tebaldi.

—R. A. E.

Viennese Jerusalem

STRAUSS: Salome. *Walburga Wegner (Salome), Georgine von Milinkovic (Herodias), Laszlo Szemere (Herod), Josef Metternich (Jokanaan), Waldemar Kmentt (Narraboth), Dagmar Hermann (Page), and August Jaresch, Friedrich Sperlbauer, William Wernick, Erich Majkut, Ljubomir Pantscheff, Oskar Czerwenka, Walter Berry, Adolf Vogel, Harald Proglhof, and Dorothea Frass. Vienna Symphony, Rudolf Moralt conducting. (Columbia SL 126, \$11.90)***

Records and Audio

RICHARD STRAUSS'S vivid setting of Oscar Wilde's extraordinary drama retains its overwhelming power, even though some of the typically Straussian harmonies and tunes suggest Vienna rather than Jerusalem. And even when the performance is best described as adequate, as this must be, the work still seems to leap out of the speakers as an awesome, larger-than-life theatrical experience. What keeps this recording from being as good as it should be is the mechanical aspect more than anything else. Columbia has attempted not only to suggest the depth and spaciousness of an opera stage but also the illusion of the dungeon from which Jokanaan sings. The echo chamber that is a standard agency for producing such synthetic resonance is overworked in this instance, and the muddled and thick sound that results is not a particularly desirable one. When Salome is addressing Jokanaan in his cell, she sounds like she is singing in a railway underpass, and the dense orchestral texture gets little clarification.

Miss Wegner has the kind of concentrated voice that can survive Salome's music. Not particularly beautiful, the voice is agile and rangy. By timing and inflection, rather than vocal color, the soprano projects a good deal of the role's spirit, but not with as much incandescence as others have. Mr. Metternich makes beautiful sounds as Jokanaan, and Mr. Szemere offers an impassioned Herod. A darker voice than Miss Milinkovic's might have made a better contrast with Miss Wegner's, but she is properly disdainful as Herodias. The rest of the cast is excellent. As far as can be judged, Mr. Moralt conducts a performance of solid merit, expertly played by the orchestra, but the opera can be even more exciting in a more searing presentation.

—R. A. E.

Best Since Tamagno

GIOVANNI ZENATELLO OPERATIC RECITAL (re-recording). Excerpts from Verdi's Otello: *Exsultate; Ora e per sempre addio; Si, pel ciel (with Apollo Granforte, as Iago); Dio! mi potevi scagliar; Niun mi tampo. Denza: Vieni, Puccini; No! Pazzo son! Guardate! (from Manon Lescaut); Duet from Act I of La Bohème (with Mario Sammarco, as Marcello). Leoncavallo: Un tal gioco, credetemi (from I Pagliacci). Verdi: De' miei bollenti spiriti (from La Traviata). Giovanni Zenatello, tenor, with various orchestras, and piano. (Eterna 705, \$5.95)**

THIS album preserves something of the art of a tenor who had a host of admirers in his heyday. In his program note, Max de Schauensee writes: "There is no question that Giovanni Zenatello, who began his career as a baritone, evolved into a real dramatic tenor, probably the best of his kind Italy produced since the fabled Francesco Tamagno, leather-lunged creator of Verdi's Otello. Like Tamagno, Zenatello had easy access

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Records and Audio

(Continued from page 19)
to high notes of trumpet-like sonority and brilliance, rising from a middle register that was rich, full, and solid in quality. Dramatic accents came as second nature, and were characteristic of these voices."

I never heard Zenatello sing, but these re-pressed recordings, technically obsolete as they are, make it plain that he must have been a formidable dramatic artist. The access to the high trumpet-like tones is far from easy in one or two passages in this recording, but they may have been made late in Zenatello's career. Even when he is straining for tone, he sings with the utmost emotional expression and native warmth.

—R. S.

Kapell Memorial

KAPPELL IN MEMORIAM. Bach: Partita No. 4, D major (final Gigue omitted). Schubert: Ländler Op. 18a, Nos. 2 and 5; Op. 9b, Nos. 8 and 14; Op. 33, Nos. 6 and 7; Op. 9b, No. 16; and Op. 67, No. 1; Impromptu in A flat major, Op. 142, No. 2. Liszt: Mephisto Waltz; Hungarian Rhapsody No. 11, in A minor. *William Kapell, pianist.* (RCA Victor LM 1791, \$5.72)***

THE tragic death of William Kapell in an airplane crash on Oct. 29, 1953, at the age of 31, robbed the United States of one of its most gifted young pianists. This memorial album gives an admirable cross-section of his musical personality. In the Schubert pieces we can discern the poetic sensitivity that was so striking at his debut. The Liszt works give a glimpse of the blazing virtuosity that he developed. And the Bach partita reveals the maturing artist, with a truly introspective understanding of this music. The program note on the album consists of reprints of articles by Virgil Thomson, of the *New York Herald Tribune*, and by Claudia Cassidy, of the *Chicago Tribune*, in tribute to Kapell. The cover bears a superb photograph of the artist.

—R. S.

Orchestra

MOZART: Symphony No. 39 in E flat (K. 543); Eine Kleine Nachtmusik (K. 525). **HAYDN:** Toy Symphony. *London Philharmonic, London Symphony, and British Symphony, Felix Weingartner conducting.* (Columbia ML 4776, \$5.95)* Admirable additions to Columbia's growing Special Collector's Series on LP and a delightful supplement to other recently reissued recordings by Mr. Weingartner. One side of the review copy was pressed slightly off-center, sufficiently to cause some pitch fluctuation.

—C. B.

IPPOLITOFF-IVANOFF: Caucasian Sketches. **BORODIN:** Polovtsian Dances, from Prince Igor; In the Steppes of Central Asia. *New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor.* (Columbia ML 4815, \$5.95)*** Like Leopold Stokowski, Dimitri Mitropoulos never seems happier than when he is grazing in the fields of musical "corn". The performance of both the Caucasian Sketches and the Borodin works are forceful and brilliant, especially that of the Polovtsian Dances. In the first section of the Caucasian Sketches, Mr. Mitropoulos does not bring out the accompanying string figure clearly enough; but he invests the Procession of the Sirdar with all of the propulsive energy of Pacific 231, and the sensuous solos of the middle movements are well played. The notes give credit to Michel Nazzi,

English horn, and William Lincer, viola, for their performances in the Sketch In the Village. Mr. Stokowski has recently recorded the Borodin works, and purchasers can let their personal preferences as to conductors decide for them. Both men like this music and conduct it convincingly.

—R. S.

HINDEMITH: Mathis der Maler; Concert Music for Strings and Brass, Op. 50. *Philadelphia Orchestra, Eugene Ormandy, conductor.* (Columbia ML 4816, \$5.95)*** The three excerpts from the opera of the same name that Hindemith combined to make up the so-called symphony, Mathis der Maler, is one of his best-known works and as such requires no introduction. Dating from 1930, this music reveals the composer at his communicative best and, as time passes, it seems to be wearing very well. It merits the care lavished upon it by Mr. Ormandy and his men. The Concert Music for Strings and Brass, which may not be so generally familiar, is a vigorous work, in two main sections which was composed in the same year as Mathis der Maler especially for the fiftieth anniversary of the Boston Symphony and had its first performance by that orchestra the following year under the baton of Serge Koussevitzky. As the name suggests, it is written for the usual symphonic complement of brass instruments in combination with the usual strings in something resembling the old concerto grosso style. A valuable addition to the Hindemith library.

—R. E.

SCHUMANN: Symphony No. 2, in C, Op. 61. *Cleveland Orchestra, George Szell, conductor.* (Columbia ML 4817, \$5.95)*** This work has not fared happily on records. The Stokowski and Mitropoulos versions are respectively recent and dated, hence similarly mannered. This latest disk is the best recorded of the lot, and the performance, while it is on the cool side, is easily the most nearly definitive one. Mr. Szell is a masterful conductor, and Schumann is a specialty of his, but one would have liked a little more warmth and plasticity in his interpretation. He makes the second movement a veritable tour de force instead of letting it bounce along. But the Clevelanders have never been heard to more advantage, no matter any question of Schumannesque style. The sound is simply gorgeous.

TCHAIKOVSKY: Romeo and Juliet—Fantasy Overture; Francesca da Rimini, Op. 32. *St. Louis Symphony, Vladimir Golschmann, conductor.* (Capitol P-8225, \$5.72)*** These performances represent a considerable improvement, interpretatively, over the mannered Franck Symphony that the same forces turned in a few months back. Mr. Golschmann resists the temptation to distend line for color in the Francesca, especially, so that for once the work's musical values are not lost in melodramatic bustle. The orchestral tone is splendid, and all of it comes through in this typically spacious Capitol recording.

MOUSSORGSKY-RAVEL: Pictures at an Exhibition. **SMETANA:** The Moldau. **DVORAK:** Rhapsody No. 3. *Hague Philharmonic, Antal Dorati conducting.* (Epic LC 3015, \$5.05)*** The Dvorak is a first microgroove recording. It would have been interesting to hear all three of the Slavonic Rhapsodies consecutively, and perhaps such an omnibus program will be forthcoming. Meantime this No. 3 is a respectable addition to the catalogues. It is monothematic but not unduly discursive, and entirely characteristic of its

composer. The more familiar pieces are given sturdy, serviceable performances. The sound throughout is typically resonant. Buyers are urged to compare the several available listings of the longer works. The present versions stand up to their competition nicely. Choice of couplings will be the deciding factor.

—J. L.

Miscellany

AMERICAN INDIAN MUSIC: Songs of the Papago. (AAFS L 31)* Songs of the Nootka and Quileute. (AAFS L 32)* Songs of the Menominee, Mandan and Hidatsa. (AAFS L 33)* All twelve-inch LP disks issued by the Library of Congress, Washington, 25, D. C., at \$4.95 each. Frances Densmore continues apace her commendable project to assemble, in an integrated microgroove series, the authentic Indian music that she recorded on reservations so many years ago. Each of these latest issues contains some thirty songs, few of which are heard any longer. Their historical value is therefore inestimable. Technically the repressings are passable; at least one can discern the infinite variegation that gave each tribe its own cultural identity. The folklorist or the musical adventurer is bound to be enthralled. Burl Ives fans should proceed with caution, however; there is no sugar coating on these mementoes of our lyric past.

VOICES OF THE NIGHT. 34 frogs and toads of the United States and Canada. (Cornell University Records, 124 Roberts Place, Ithaca, N. Y., \$6.75)** Music is where you find it, as well as where you make it. Amateur ornithologists doubtless will be joined by a few enterprising music lovers—not to mention jaded

musicians—in their gratitude for this most unusual disk, which was produced by Professors Peter Paul Kellogg and Arthur A. Allen of Cornell for the Albert R. Brand Bird Song Foundation. There is a fascination in the croaks of the lowly swamp dweller that cannot be gainsaid. Comparisons with the vocal processes of we higher species, indeed, would not be entirely untoward. Voice teachers, especially, will find this singular recital worth their attention. The recordings were made, of course, at night. They are best played at night, too, if the listener would savor their fullest effect. You'd think it were summer already.

—J. L.

MOZART: Serenade for 13 Winds in B flat, K. 361. *Vienna Philharmonic Wind Group.* (Westminster WL 5229, \$5.95)*** As in the Serenades K. 375 and K. 388 that preceded the present disk, the Vienna ensemble turns out a glowing, delicately etched performance, superbly recorded.

—C. B.

Illinois University Issues Recording

CHAMPAIGN, ILL.—The University of Illinois School of Music has issued a ten-inch long-playing record containing works by two faculty composers performed by a student orchestra under Bernard Goodman. Eugene Weigel is represented by his *Prairie Symphony*, and Gordon Binkerd by a work entitled *Sun Singer*. Both were introduced at concerts in the university's recent festivals of contemporary arts. The disk is available from the Illini Union Bookstore, 715 S. Wright St., Champaign, Ill. It is the second in the university's series of non-commercial recordings by campus groups.

Oistrakh Plays Violin Classics

BRAHMS: Violin Concerto in D, Op. 77. *David Oistrakh, violinist; State Orchestra of the USSR, Kiril Kondrashin conducting.* (Vanguard VRS 6018, \$5.95)** The same, with **YSAYE:** Sonata Ballad No. 3, Op. 27, for unaccompanied violin. *David Oistrakh, violinist; National Philharmonic, Kiril Kondrashin conducting.* (Colosseum CRLP 150, \$5.95)* As far as one could say on the basis of one hearing each—these ears were not up to further punishment—it would seem that the performances on the above-listed disks actually are identical, despite the disparity of the ensemble names. The Colosseum recording is wretched, but it does have the advantage of including the only unaccompanied Oistrakh currently available. The Vanguard pressing is quite superior, which is not to say that it measures up to domestic standards by any means. Mr. Oistrakh's playing is a joy, and violinists are commended to his splendidly idiomatic interpretation as well as his unsurpassed technique. The orchestra may not be the same one in both recordings, but it might as well be; in either case it sounds as if it were playing from afar, and not very well at that.

—J. L.

BEETHOVEN: Violin Concerto. *David Oistrakh, violinist; National Philharmonic, Alexander Gauk conducting.* **MOZART:** Allegro, from Serenade No. 4, D major, K. 203. *Scarlatti Orchestra di Napoli, Bernhard Paumgartner conducting.* (Colosseum CRLP 155, \$5.95)* Before describing the technical qualities of this recording, it should be stated that Mr. Oistrakh's performance is superb—technically sovereign and musically noble and perceptive. There are, however,

distortion and fluctuation of pitch in the recording. Like nearly all Russian tapes, this one contains sound that is simply not up to our ordinary standards in all aspects, although somewhat improved over its predecessors. The pressing is at fault as well as the tape. In view of this, should the reviewer recommend this recording? Unquestionably yes, I believe. For no other more technically faithful recording can be obtained at present, and this interpretation is too fine to miss. In many passages, one can forget the technical deficiencies of the recording and revel undisturbed in Mr. Oistrakh's magnificent playing.

TARTINI: "Devil's Trill" Sonata, in G minor. **BRAHMS:** Sonata in D minor, Op. 108. *David Oistrakh, violinist; Vladimir Yampolsky, pianist.* (Colosseum CRLP 148, \$5.45)*

It is a pity that we cannot hear the superb performances of David Oistrakh, one of Russia's greatest violinists, in technically better recordings. But between inferior tapes and no recordings at all, the choice is obvious. Actually, violin and piano do not suffer so much as orchestra in the Russian tapes. Both of these interpretations are notable quite as much for their taste and musical imagination as they are for their virtuosic power. Seldom have I heard a violinist play the first movement of the Brahms sonata so heroically; and the slow movement is unforgettably poignant. Vladimir Yampolsky, the pianist, does not hover in the background discreetly, as so many accompanists do at violin recitals, but plays out boldly, in full equality with Mr. Oistrakh. Consequently, these performances are admirably balanced.

—R. S.

Orchestras in New York

Spivakovsky Plays Bartok Concerto with Bostonians

Boston Symphony, Pierre Monteux conducting. Tossy Spivakovsky, violinist. Carnegie Hall, Feb. 10:

Brandenburg Concerto No. 3.....Bach
Concerto for Violin and Orchestra...Bartok
Symphony No. 2.....Sibelius

Superlative in many ways was this third concert of the season by the Boston Symphony. Pierre Monteux was in his most impressive form conducting a program of brilliance in execution and of noteworthy content. Bach's Third Brandenburg Concerto was performed with a relaxed approach that gave the string choirs the maximum opportunity for securing good tone and sonority, and with a consummate command of dynamics; in the latter aspect the reading was subtly proportioned and built with canny knowledge, but was wholly devoid of rigid or academic approach.

The *clou* of the concert was the Bartok concerto, in which Mr. Spivakovsky was a brilliant and understanding soloist. His unique method of bowing and phenomenal technical control were combined with a direct and sensitive approach to this original, complex and folk-suggestive score. Mr. Spivakovsky's tone was broad and sufficiently sensuous, though not of the most sweetish variety, to capture all the shades of eloquence from the lyrical musing of the second movement to the savage, dancelike measures of the closing variations. He also dazzled with his playing of the cadenzas in the first movement and with the whirlwind harmonics he essayed elsewhere. Mr. Monteux gave a highly musical, even polished reading of the orchestral accompaniment.

Soloist and conductor were often recalled at the close.

A powerful and unusually detailed reading—also a rather slow-paced one at times—was given of Sibelius' most popular symphony, which filled the second half of the concert. Usually conductors revel in its tempestuous and open-air atmospheric expression, but neglect to make it sound forth as lyrically and as meticulously as—say—a work by Mendelssohn. Mr. Monteux is not of this school; his Sibelius is as deeply probed and as beautifully adjusted as his readings of Pelléas or of Carmen. One has seldom heard the Sibelius portrayed with more lyrical feeling, largeness of utterance and attention to all elements. Mr. Monteux built up the last movement of this epic symphony to such a towering height that its sombre foreboding and emotional tension were wellnigh shattering. There was an ovation with cheers lasting some minutes at the closing.

—R. M. K.

Mitropoulos Conducts Richard Strauss Program

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Carnegie Hall, Feb. 11:

RICHARD STRAUSS PROGRAM
Prelude to Act III, Arabella;
Fantasy from Die Frau ohne Schatten;
Three Symphonic Interludes,
from Intermezzo; Symphonia Domestica.

The performance of Richard Strauss's Symphonia Domestica in this concert was (to borrow a useful adjective from the olive-growers) "supercolossal". I have never heard a more brilliant, a more authoritative, a more creative interpretation. For Mr.



Ben Mancuso—Impact
Tossy Spivakovsky

Mitropoulos made this score sound like great music (which it is not), and the orchestra played with transcendent virtuosity—not merely a matter of left fingers and lips and fantastically sensitive nervous co-ordination, but quite as much a matter of passionate feeling and devotion to a conductor's ideal. Hearing this enormously complex score so flawlessly organized and executed was like looking at the mosaics of St. Mark's in Venice, in which one blaze of intoxicating color is sensed as the fusion of countless interrelated fragments.

The three excerpts and arrangements from the operas Arabella, Die Frau ohne Schatten, and Intermezzo did not sound very satisfying out of context, but were well worth doing, in order to acquaint the audience with this music, which is practically unknown here. Although a devoted Straussian, I have never heard the latter two operas myself, but I can testify that Arabella is a delightful work which has much of the melodic flow and many of the ravishing tone colors of Der Rosenkavalier while achieving greater lightness and mobility. It would be perfect for the New York

City Opera—and not too intimate for the Metropolitan.

—R. S.

Sunday's all-Strauss program omitted the Intermezzo interludes and substituted the Festival Prelude, Op. 61, for organ and orchestra, which closed the afternoon concert. Musically trivial, but loud and elegantly ceremonial, this festival piece was written in 1913 for the opening of the Vienna Konzerthaus in October of that year. It is a shame that the Carnegie Hall organ is so lacking in brilliance, for it was no match for the gala sounds that the Philharmonic (with augmented brasses) produced under Mr. Mitropoulos' direction. His reading of the Symphonia Domestica was again lucid and appropriately atmospheric.

—C. B.

Monteux Introduces Cowell Work

Boston Symphony, Pierre Monteux conducting, Carnegie Hall, Feb. 13, 2:30.

Hymn and Fuguing Tune
No. 3.....Cowell
(First New York performance)
Symphony No. 5.....Beethoven
Suite from Psyché.....Frank
Death and Transfiguration.....Strauss

The redoubtable Pierre Monteux was at his brilliant best in this concert by the Boston Symphony; there would be nothing remarkable about this were it not for the fact that the conductor had but that day received news of the death of his eldest son in Paris.

The program opened with the first local performance of Henry Cowell's Hymn and Fuguing Tune No. 3, a work of considerable contrapuntal and lyric animation, and a pretty one, at that. Beethoven's Fifth Symphony, something of a rarity these days, was given at lickety-split pace; this treatment was not ineffective, but it did not really substitute for the kind of serious rethinking and interpretative

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Recitals in New York

Suzanne Danco, Soprano Town Hall, Feb. 7, 3:00

In many ways, Suzanne Danco is a singer's singer. Hers is the sort of art that conceals art, and she sings only masterpieces that she can interpret with complete conviction. She is a musical aristocrat; it was not by accident that the audience at this recital was heavily sprinkled with singers, both famous and obscure.

It was the most exacting music on her program, from the audience viewpoint, Luigi Dallapiccola's settings of Four Lyric Poems by Antonio Machado, sung in Spanish, that stirred her listeners perhaps most deeply and brought an ovation that compelled her to repeat the fourth song. Highly dissonant, complex and widely-spaced in texture, these songs are superbly suited to the voice, that is, if the performer is a great artist, as Miss Danco is. Nor should Paul Ulanowsky's superb accompaniments go unpraised. Mr. Ulanowsky made Dallapiccola's music sound not only convincing but richly, romantically eloquent.

Miss Danco opened her program with Heinrich Schütz's Eile mich Gott, a deeply religious work that puts unmerciful demands upon the singer. Yet she was perfectly in command of the Handel and Gluck arias that followed. Her singing of Gluck's O del mio dolce ardor was exquisite in phrasing and tonal purity, qualities that made her performance of Mozart's Deh vieni non tardar (as one of the encores) equally unforgettable.

Her interpretation of Schumann's cycle Frauenliebe und Leben was a



Suzanne Danco



Hans Hotter

model of style and profound, if contained, feeling. Once again, Mr. Ulanowsky's accompaniments were frighteningly perfect. I doubt if it would be possible to sing these songs insensitively with him at the piano, but who knows?

As a Debussy singer, Miss Danco has no superior at the present time to my knowledge. Her flawless diction, her subtle tone coloring, her miraculous phrasing, her understanding of the poetic content of the Fêtes Galantes, and Ariettes oubliées made her singing of these songs one of the keenest pleasures to be encountered by epicures in our recital halls.

—R. S.

Hans Hotter, Bass-Baritone Town Hall, Feb. 7

Opera singers show a traditional fondness for devoting their offstage appearances to lieder singing. Thus they can demonstrate that they are capable of subtle and intimate expression as well as the grander sort. In many cases, however, they also dem-

onstrate that their voices have become scaled to the demands of the opera stage. The latest singer in this tradition was Hans Hotter, one of the Wagnerian mainstays of the Metropolitan Opera, who gave his recital over to Schubert's Die Winterreise. This great and difficult song cycle demands more than vocal control and shading. It calls for a quality of voice that can triumph over the unrelenting melancholy of the Müller poems.

Mr. Hotter provided a full measure of control and shading. He used his deep, powerful voice beautifully, even in sustained high-altitude pianissimos. But it seemed sometimes lacking in the vibrancy or clarity to make some of these songs, particularly in the resigned final section, as moving as they can be. For example the last song of all, the one about the organ-grinder, did not have the wryness that can make its very monotony so effective. More penetrating were the songs in the sombre opening section and above all those in the middle, with their striking variety of images—the mail coach, the dream, the crow, and so on. Here the material gave greater scope to Mr. Hotter's talents, which are pre-eminently robust and dramatic, and here he sang with genuine expressive force.

—F. M.

Alexander Brailowsky, Pianist Carnegie Hall, Feb. 9

Alexander Brailowsky, in his second all- Chopin recital, placed the 24 Preludes, Op. 28, in the central position on the program, and also presented the Fantaisie in F minor, Op. 49; the Scherzo in C sharp minor, Op. 39; two polonaises—C minor, Op. 40, No. 2, and A flat major, Op. 53; two écossaises—D major and D flat major; the Improvisation in A flat major, Op. 29; and the Nocturne in D flat major, Op. 27, No. 2. The out-

standing aspect of the evening was the performance of the preludes. The pianist played them as an integral work, occasionally allowing a brief pause between them, more often going directly from one into the next. The broad octave leap that opens the E minor prelude made a majestic contrast to the rippling left-hand scale figures of the G major prelude immediately preceding it, and this was only one instance of Mr. Brailowsky's felicitous timing. While the pianist played all the works with the surety and style of a veteran Chopin-player confident of his reputation, the nocturne seemed to emerge as the most beautiful combination of technical dexterity and musical feeling.

—A. B.

Camilla Wicks, Violinist Town Hall, Feb. 9

Few young concert artists can hold an audience's attention throughout a recital as successfully as Camilla Wicks did on this occasion, and fewer still have interpretative powers commensurate with hers or have her artistic integrity, not to mention her consummate and all-embracing technical and tonal command of the instrument. This 25-year-old violinist, as attractive as she is talented, who made her Town Hall debut in 1942 as a child prodigy, presented a formidable and challenging program in this recital, which included three sonatas as widely divergent in styles as the Mozart B flat, K. 454, the Bloch, and the Honegger for violin alone.

With a style of playing at once eclectic and individual, Miss Wicks was equally at ease in the classic simplicity of the Mozart as she was in the flamboyant, supercharged emotionalism—with all its oriental trappings—of the Bloch. She played the former with patrician refinement and perfec-

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Recitals in New York

(Continued from page 21)

tion, the latter with fiery impetuosity and abandonment and with rich, dark colorings, while the Honegger was dispatched with the wry crackling virtuosity it demanded.

Brooks Smith was not only a splendid accompanist throughout the recital, but an excellent collaborating artist at the piano in the Mozart and Bloch sonatas as well.

—R. K.

Ralph Kirkpatrick, Harpsichordist Town Hall, Feb. 10

At the second in his series of three recitals of Scarlatti sonatas Ralph Kirkpatrick played four early sonatas, six of Scarlatti's middle period, and ten late sonatas. It would be a mistake to concentrate attention upon Scarlatti's music in proportion to its chronological place in his work, even though, as Mr. Kirkpatrick remarked in a program note, "It is only with the later sonatas that a total expressive range becomes apparent which runs the gamut of an entire fund of distilled life-experience." For the four early sonatas on this program, K. 16, K. 84, K. 29, and K. 105, were among the freshest and loveliest music of the evening. The K's refer to the approximately chronological numbering of the complete sonatas by Mr. Kirkpatrick, who has become the Köchel of Scarlatti.

Mr. Kirkpatrick played all of the music on the program with profound affection and the interpretative maturity that has come with prolonged study of them.

—R. S.

Concert Choir Town Hall, Feb. 11

For the second concert in its current Town Hall series, the Concert Choir, under Margaret Hillis, was heard in a program that introduced Jan Meyerowitz' *The Foolish Virgins* and Erich Itor Kahn's *Three Madrigals*. The Meyerowitz work is set to a text by Langston Hughes, derived from the Biblical story contained in St. Matthew 25: 1 to 13. The vocal writing is skillful, particularly in the way it contrasts the babbling of the foolish virgins and the collected reasoning of the wise virgins. The composer's handling of the orchestra is effective, at occasionally verges on the banal. As a whole, Kahn's madrigals—*Soldier's Farewell*, *Dance Song*, and *Cradle Song*—represent a more impressive achievement, re-creating a persuasive folk atmosphere and using a schooled contrapuntal technique. Hallie Nowland, soprano; Diane Griffith, mezzo-soprano; and Arthur Burrows, baritone, were the soloists in both works. The contralto Mary Davenport was guest artist, singing Vaughan Williams' *Five Mystical Songs*. Bach's *Christ lag in Todesbanden*, Mozart's *Te Deum*, K. 141, and a group of English madrigals completed the program.

—A. R.

Anne de Ramus, Pianist Town Hall, Feb. 12

Anne de Ramus presented an unusually fresh program that included Beethoven's Sonata in C minor, Op. 111; Chopin's Fantasia, Op. 49, and Tarentelle, Op. 43; Roussel's Suite, Op. 14; and contemporary short pieces by Robert Palmer, Howard Swanson, and Robert Casadesu. The pianist's program was a significant index of her venturesome musicianship, although it was perhaps a shade too ambitious for her, technically. There were many moments of lovely lyricism in the Chopin Fantasia, though, even if the bravura passages were on the labored side. The modern music fared better, on the whole, and



Stell Andersen Camilla Wicks

the prelude of the Roussel suite in particular was colored with sensitivity.

Byron Janis, Pianist Carnegie Hall, Feb. 12

In this recital Byron Janis displayed a sweeping command of the keyboard. He presented everything in one style—a style that in its rather flamboyant personal expressiveness and in its quest for beauty of tone might aptly be called Byronic. It was a style that lent itself wonderfully well to the Chopinesque and to the heart-on-sleeve emotionalism of the Scriabin Sonata Fantasy No. 2, in G sharp minor, Op. 19. But it seemed mannered in the two Beethoven sonatas with which Mr. Janis opened his recital, the so-called Moonlight and the Op. 109. The pianist's fine singing tone came to the fore in the Scriabin, as it did in the Adagio sostenuto of the Beethoven C sharp minor Sonata and in the Chopin D flat Nocturne, and he built the climaxes up with a fiery and impassioned intensity. Equally effective from the bravura angle were his performances of the Prokofiev Toccata and two Chopin etudes. On the interpretative level, aside from the Scriabin, Mr. Janis was most convincing in the Chopin C sharp minor Scherzo, for his playing here was not only technically brilliant and soaringly lyrical, but it had depth and character as well as tonal lustre.

—R. K.

Vegh String Quartet Town Hall, Feb. 13

The Vegh String Quartet, Hungarians by birth and training although now citizens of France, made their first New York appearance in a program of established masterpieces by Brahms, Bartok, and Beethoven. One had the impression that these able musicians—they played with evident care and sincerity—believed that to achieve unity each player must avoid standing out from the rest. (Except for the leader, that is, for Mr. Vegh's violin detached itself from the body of sound.)

The curtain-raiser, Brahms's C minor Quartet, suffered from monotony of pacing, phrasing, and tone except for the Finale. Bartok fared better. As the introspective episodes of his Quartet No. 1 were revealed by these fellow countrymen, the Magyar fire one expected from them gradually came through until, by the end, they were playing with a dynamism and gusto that did justice to the music. The program ought to have ended on this note. Beethoven's Second Rasmovskiy Quartet, in E minor, fell somewhere between the Brahms and the Bartok, and the Adagio in particular appeared to good advantage.

—F. M.

Claudio Arrau, Pianist Town Hall, Feb. 13, 5:30

Claudio Arrau opened this seventh and final recital (originally scheduled for Dec. 12 and postponed because of illness) in his complete Beethoven sonata-cycle series with the simplest

of these works, the G major, Op. 49, No. 2, and closed it fittingly with the mighty Hammerklavier, in B flat major, Op. 106. Sandwiched in between were the two lovely sonatas in E major and E minor, respectively Op. 14, No. 1, and Op. 90. As in the previous recitals, Mr. Arrau's Beethoven playing was authoritative and illuminating and, for the most part, self-effacing.

His playing of the Hammerklavier was one of the crowning achievements in a series notable for its highlights. He did not attempt to play the first movement at an impossible tempo; hence everything here was crystal clear and perfectly proportioned. The Adagio sostenuto was beautifully sung on the keyboard and Mr. Arrau with his expressive playing managed to sustain interest throughout its length. In the fugue, taken at a dizzy pace, he sometimes sacrificed clarity in his furious and wild abandon, but the effect was as overwhelming as it was breathtaking. He taxed the piano to the limit, too, yet the sounds he produced from the instrument were never harsh or ugly.

At the close of the recital, Mr. Arrau received a well-deserved ovation from an audience that included among its members many distinguished pianists.

—R. K.

Janne Janesco, Soprano Town Hall, Feb. 13 (Debut)

Janne Janesco, young dramatic soprano from Indiana, revealed a good many admirable attributes in this New York debut recital, despite the fact that she was nervous and ill at ease on the concert platform. She sang with a voice that was naturally beautiful and opulent, and she sang on pitch. It was to her credit, too, that she did her finest singing in Beethoven's long and difficult aria Ah! Perfido. Her ringing high tones in the climax were clear and bell-like, and the whole aria was sung with conviction and understanding. Equally dramatic and effective was her delivery of *Wie sollten wir Geheim Sie Höllen* by Richard Strauss, while the beauty of her voice in soft passages was best displayed in Fauré's *Après un Rêve*.

—R. K.

Jesus Maria Sanroma, Pianist Town Hall, Feb. 14, 3:00

Jesus Maria Sanroma, now resident in Puerto Rico but well remembered for his long tenure as solo pianist with



Jesus Maria Sanroma

the Boston Symphony, gave his first New York recital in four years on this occasion. It was prevailing an afternoon of elegant and eloquent virtuosity. Mr. Sanroma was inclined to speed up the B flat Partita of Bach and to over-dramatize it. In the Kreisleriana of Schumann, too, there was a tendency to rush the faster sections. There was no doubting Mr. Sanroma's exceptional gifts at any point, however, and his Eusebius was as truly poetic as his Florestan was frenetic. The artist was at his best in the Spanish pieces that followed the intermission. From Book I of Iberia, by Albéniz, he played the Evocación, El Puerto, and Fiesta del Corpus Christi en Sevilla as sensitively as I have ever heard these works done. The same could be said of Ravel's *Alborada del Gracioso* and the two Villa-Lobos works—Alma

Brasileira and *Dansa do Indio Branco*—which brought the program to an exciting close.

—J. I.

Walter Giesekeing, Pianist Carnegie Hall, Feb. 14

Walter Giesekeing was in splendid form in his second recital of the season, given before an audience that packed the hall and stage and remained in a body for all of the encores. He began with a wonderfully sensitive and contrapuntally articulated performance of Mozart's Sonata in D major, K. 576. From this he turned to the majestic proclamations and introspective visions of Beethoven's Sonata in C minor, Op. 111. His playing of the first movement was titanic in scope and power; and his interpretation of the variations was equally memorable for its range of imagination and seemingly inexhaustible palette of tone colors. It was a conception to rank beside those of Schnabel and Hofmann.

The rest of the program was devoted to shorter works by Brahms, Schubert, and Debussy. Mr. Giesekeing played the German works with infinite tenderness and delicacy of sentiment—never with sentimentality. And his Debussy, as always, was sheer magic. Exquisite in shading, poetic in concept, abounding in technical marvels, it left the audience literally roaring with enthusiasm and gratitude for an evening of unforgettable artistry.

—R. S.

Elly Kassman, Pianist Town Hall, Feb. 14

Elly Kassman played a recital that included the Bach-Liszt Organ Prelude and Fugue in A minor; Harold Shapero's Sonata No. 2, Schumann's Symphonic Etudes, Poulenc's Twelve Improvisations, and pieces by Liszt. Miss Kassman demonstrated a likely enough understanding of the stylistic overlay of the music she performed, and an admirable preciseness of effect. The contemporary music involved was given with special thought and sympathy. Still, there was a monochromatic shallowness, even brittleness, to the sounds she made, a tendency to dry out the expressivity of even a composer like Schumann.

—W. F.

Stell Andersen, Pianist Town Hall, Feb. 16

Stell Andersen, except for her recent appearances at Stadium Concerts soloist, has not been heard in a New York recital in half a decade. On this occasion she drew a good-sized audience of former admirers to Town Hall and rewarded them with her own particular brand of intimate and beautiful piano playing. The program she presented, a varied and interesting one, made no demands upon the listener beyond that of pure enjoyment. The beauty of her singing tone, and the warmth and intimacy of her playing, were best exemplified in the Mozart B minor Adagio, K. 540; in the Beethoven E flat Sonata, Op. 81a; and most of all in Virgil Thomson's etude Madrigal, which, as she played it, was sheer enchantment. With all due respect to the shades of Scott Joplin and James Scott, and to Joseph Lamb, too, who, as far as I know, is still very much alive, Miss Andersen's playing of Thomson's Ragtime Bass was just a bit too beautiful to be true. Had she given it a touch of the old-time player-piano's mechanical and nonchalant steadfastness she could have made this magical, too.

—R. K.

Bach Aria Group Town Hall, Feb. 17

With Jennie Tourel as guest soloist, the Bach Aria Group, William H. Scheide, director, presented three cantatas in their entirety plus the usual groups of cantata arias and duets in this third concert of the season.

The featured work in the program was Cantata No. 170, *Vergnügte Ruh*, (Continued on page 25)

Radio Branco
gram to an
—J. L.

Orchestras in New York

(Continued from page 21)

re-evaluation that would serve this over-famous piece best. After a soaring, beautifully colored performance of Franck's Suite from *Psyché*, Mr. Monteux hit his stride in Strauss's *Death and Transfiguration*. This, considered with the memory of his readings of *Ein Heldenleben* and *Don Quixote* last season, left me wondering if any conductor, including the accepted Strauss authorities, is playing this composer so illuminatingly these days. And, as well, by clarifying the instrumental texture of a piece like *Death and Transfiguration*, by pacing it for musical rather than theatrical climax, Mr. Monteux left this reviewer wondering if many of the nasty things he has been thinking about Strauss for so long now are actually true at all. This was a brilliant, edifying and illuminating performance of a work whose wonders had seemed long ago passé.

—W. F.

Kostelanetz Introduces Pique Dame Suite

In the second of three Pop concerts Andre Kostelanetz is presenting in conjunction with the New York Philharmonic-Symphony, on Feb. 13, the famous conductor played Dukas's *The Sorcerer's Apprentice*; Debussy's *The Afternoon of a Faun*; Weber's *Invitation to the Dance* (in the Berlioz orchestration); the New York premiere of Tchaikovsky's *Queen of Spades*, Suite for Orchestra; and Ferde Grofé's *Grand Canyon Suite*.

A full house was on hand for the concert and received the typically sumptuous conducting of Mr. Kostelanetz with enthusiasm. There was much applause for every piece, including the Tchaikovsky novelty, the longest offering of the evening with a running time of 25 minutes. Since the new suite is in eleven nicely contrasted short sections, the time passed quickly and interestingly, and the absence of singers in those arias used in the suite was not too noticeable. Credit for the choice of beautiful selections must go to Mr. Kostelanetz, who, according to the program note, "sketched out the sequence heard in this program, with the assistance of his musical associates".

—A. B.

Odnoposoff Heard With Stuttgart Orchestra

Stuttgart Chamber Orchestra, Karl Muenchinger, conductor. Ricardo Odnoposoff, violinist. Town Hall, Feb. 14, 5:30:

Ricercare in six parts, from *Das Musikalische Opfer* Bach
Brandenburg Concerto No. 3 Bach
Violin Concerto in E Bach
Old Airs and Dances, Set III. Respighi
Symphony No. 2 Honegger

A capacity house greeted the debut of the Stuttgart Chamber Orchestra, doubtless attracted by the prevailing excellence of the ensemble's recordings for London *ffrr*. The appearance was presented under the aegis of the Concert Society of New York.

The program was unrelievedly serious, and the playing lacked spontaneity. However detached, it was perfection itself in its executive aspects. Perhaps a light-hearted piece or two would have forestalled the impression of coldness.

Ricardo Odnoposoff's participation was notably successful. The violinist's tonal production was warm and rich, much more so than the orchestra's. His performance was both elegant and brilliant.

The other Bach offerings were wrought with fastidious care. The forces were reduced for the Brandenburg Concerto, to its advantage. The Respighi was the most persuasive performance of the day, just as the

group's recorded version of it is their most flattering representation in the catalogues.

—J. L.

Morini and Shapiro Soloists with Little Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Erica Morini, violinist; Wallace Shapiro, clarinetist. Town Hall, Feb. 15:

Buddha and the Five Planets Avshalomov
(First New York performance)
Concerto No. 5, in A major, K. 219 Mozart
Concertante for Clarinet and Orchestra Dello Joio
Carmen, Fantaisie de Concert Sarasate

Easily the most exciting performance of this concert was Erica Morini's surpassing virtuoso violinism in the Sarasate show-piece. The celebrated soloist managed to keep this pyrotechnical holiday as musical as possible without minimizing an iota of its dazzling display, and Thomas Scherman and the orchestra fell into the music with great gusto. Earlier Miss Morini had provided a completely contrasting performance, playing the Mozart concerto sedately and solidly.

Of the two contemporary works, the Dello Joio concertante was by far the more substantial. A good, workmanlike piece, written in 1949 for Artie Shaw, who was the soloist when the Little Orchestra premiered it the year after, it was played on this occasion by the orchestra's first clarinetist, Wallace Shapiro, who turned in a very neat performance.

Aaron Avshalomov composed *Buddha and the Five Planets* in 1941 in Shanghai, where it was performed as a pantomime-ballet. Perhaps in a stage presentation the thinness of the music would not be obtrusive, but in concert performance it sounded like a pretty little salon piece (with Chinese effects) in an inflated orchestral transcription.

—A. B.

Mitropoulos Conducts Unfamiliar Falla Work

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Carnegie Hall, Feb. 18:

Overture to The Beautiful Grecian Cimarosa
Excerpts from The Creatures of Prometheus Beethoven
Homages Falla
(First United States performance)
Symphony No. 2, B flat major. Schubert

Neither of the two novelties in this program was music of memorable significance, but both were pleasing. Manuel de Falla's *Homages* (or *Homenajes*, in Spanish) is probably the last work he completed. He composed it before he left Spain for Argentina, and it was performed in Buenos Aires shortly after his arrival there in 1939.

In 1920, Falla composed a tribute to Claude Debussy at the request of



Karl Muenchinger

Leon Barzin, conductor of the National Orchestral Association, looks over a score with Blanche Tarjus, French violinist, and Lilian Kallir, American pianist, who were soloists with his ensemble on Feb. 22.



the *Revue musicale*. He conceived it as an elegy for guitar called *Homenaje*, and later published it in a piano arrangement. This piece, in orchestral transformation, forms the second of the four sections of the *Homages*, for orchestra. The first section, a *Fanfare* on the name, E. F. Arbos, was written in 1933 for the seventieth birthday of that distinguished violinist, teacher, and conductor. It is built from an E-F-A motif derived from Arbos' initials. The third section, in homage to Paul Dukas, was also composed for a memorial issue of the *Revue musicale*. Dukas died in 1935. Falla based the final section of the *Homages*, called *Pedrelliana*, on themes from Felipe Pedrell's opera *La Celestina*. This section forms a little suite by itself, and is charming in a rather tame and familiar style. *Homages* is too diffuse and perfunctory to take a place beside Falla's stronger compositions in the repertoire, but it has touches that reveal a master orchestrator.

The Cimarosa overture is buoyant music that did not inspire a keen desire to hear the rest of the opera, although *The Beautiful Grecian* may be utterly beguiling. Overtures in the eighteenth century were no reliable index as to what was to follow. Composers often shifted them from one opera to another, as we know from the example of Rossini.

Mr. Mitropoulos, having conducted magnificent concerts of Richard Strauss music the week before, seemed to be still in a Straussian mood. But the loud sonorities, heavy accents, and sweeping phrasing that were so admirable in the *Sinfonia Domestica* were scarcely appropriate to the Cimarosa overture, the Falla mood pieces, or Schubert's symphony.

—R. S.

American Chamber Orchestra Kaufman Auditorium, Feb. 18

Robert Schloz led the American Chamber Orchestra through a program of distinguished and lovely music, which included a Chamber Concerto for viola and strings by the American composer Ellis Kohs. George Grossman, did splendidly as the soloist in this work. Helen Kwalwasser, violinist, and Jerome Roth, oboist, were on hand to play an admirable performance of J. C. Bach's Concerto in C minor.

Kohs's Concerto is a mature work, and its construction is immaculate and clean. He is a composer who clearly knows his business, particularly when it comes to the idiomatic, unlabored manipulation of instrumental textures. This particular piece, however, was about as affecting to this reviewer as a large, gray stone.

The new orchestra fulfilled its modest intentions quite handsomely, although its general sonority was perhaps overscaled to the acoustical intimacy of the auditorium.

—W. F.

Soriano Plays Schumann Concerto

Gonzalo Soriano's first concert appearance in New York, a broadcast performance of the Schumann Concerto with the Philharmonic-Symphony on Feb. 21, conducted by Dimitri Mitropoulos, elicited the same mixed reactions that greeted his recital debut earlier in the season. His collaboration was notable for its show of soulfully romantic temperament, and his tone was large, even marvelously liquid at times. In the more heroic passages, however, he had a tendency to let the solo line sag, and there were far too many wrong notes. As with many another gifted pianist, Mr. Soriano assumed the mantle of Eusebius more handily than he did that of Florestan. But there was no doubting his extraordinary authority in the more introspective aspects of the work. Mr. Mitropoulos provided a most sympathetic accompaniment. The program otherwise was made up of repetitions from the Thursday-Friday series.

—J. L.

Guido Cantelli Ends NBC Engagement

NBC Symphony, Guido Cantelli conducting. Carnegie Hall, Feb. 21, 6:30:

Le Chant du Rossignol Stravinsky
Symphony No. 5 Beethoven

This broadcast concert was Guido Cantelli's last of the current season with the network orchestra; the next week he was to be heard on CBS as guest conductor with the Philharmonic-Symphony. The invited audience at Carnegie Hall gave the brilliant conductor a prolonged and entirely deserved ovation at the conclusion of this simply constructed but ingeniously contrasted program. The contemporary work enlisted his finest sensitivities. Mr. Cantelli is a supreme colorist, and predisposed to rhythmic subtlety. The Stravinsky performance was a triumph of virtuosity, and as such a splendid measure of the orchestra. No ensemble so long subject to the Toscanini personality, however, could play the Beethoven Fifth without echoes of his interpretation, and one was not surprised to hear it going as it goes when the senior conductor is on the podium. The orchestra played with superb vim, and the dramatic excesses were exhilarating.

—J. L.

International Exchange Artists Heard in New Works

Two bright young stars in the musical firmament shared the program in the third concert of the season by the National Orchestral Association under the direction of Leon Barzin, in Carnegie Hall on Feb. 22. It was also the closing concert.

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Metropolitan Opera

(Continued from page 12)
dients of a cast including Robert Merrill in another of his emotionally sung and vividly acted portrayals of the Jester. The baritone won especial applause after his moving singing of *Pari siamo* and *Pietà*, Signori. Roberta Peters, again the Gilda, was not apparently in best voice but did some particularly effective vocalizing in the scene in Act II with Mr. Merrill. A new Maddalena was Sandra Warfield, young American contralto, who brought to this part a warm voice and considerable intensity, but could gain further in finesse of stage action. Nicola Moscona as Sparafucile and Norman Scott as Monterone stood out for authoritative presentation in a cast including also Heidi Krall, a handsome Countess Ceprano; Thelma Votipka, as a dependable Giovanna; Maria Leone, as an animated Page; Clifford Harvuot, as Marullo; Alessio De Paolis, as Borsa; Lawrence Davidson, as Count Ceprano; and Algerd Brazis, as Chief Guard. Alberto Erede again conducted a performance of broad tempos in the main, and of routine conception.

—R. M. K.

Aida, Feb. 13

The first performance of the season of Verdi's opera went on with three changes in the scheduled cast. Gino Penno, announced to make his debut at the Metropolitan in the role of Radames, was too ill to sing, and Kurt Baum substituted for him. Fedora Barbieri, listed for her seasonal bow, as Amneris, was also sick; her place was taken by Blanche Thebom, who had sung Fricka in the afternoon performance of *Die Walküre*. The regular soloist in the second-act ballet, Janet Collins, was the third casualty, and her part was performed by Marian Horosko. The rest of the cast included Zinka Milanov, as Aida; Margaret Roggero, as the Priestess; Leonard Warren, as Amonasro; Jerome Hines, as Ramfis; and Lubomir Vichegonov, as the King. Fausto Cleva conducted.

—N. P.

Carmen, Feb. 16

The indisposition of Fedora Barbieri brought Nell Rankin a chance to sing her first Carmen at the Metropolitan. The Alabaman mezzo-soprano was no stranger to the role since she had sung it in London, at Covent Garden, last fall.

Miss Rankin's Carmen was physically a lovely one; she was slender, pretty and graceful. These rare attributes could have been supplemented by more of the dramatic fire that less attractive Carmens often provide. At times, Miss Rankin's cigarette girl verged on the demure. But her musical conception was serious, thoroughgoing, and always workmanlike. After a tendency to sing sharp in the first act, her command was secure. With many advantages, especially in the visual aspects of the role, and with sound musicianship, Miss Rankin's performance held manifold promise for growth, in addition to solid present achievement.

—W. F.

Die Walküre, Feb. 23

Three principals from the first two performances of *Die Walküre* shifted roles for this third performance, resulting in one of the most distinguished and moving presentations the Metropolitan has given all season. Margaret Harshaw, originally the Brünnhilde, and Astrid Varney, originally the Sieglinde, switched parts. Hans Hotter, who had sung Hunding, became the Wotan, and Lubomir Vichegonov stepped into the part of Hunding. Set Svanholm was again the Siegmund; Blanche Thebom

the Fricka. Among the Valkyries was Rosalind Elias, who as Grimgerde was making her Metropolitan debut.

The two long scenes between Brünnhilde and Wotan provided the unforgettable moments of the evening, for Miss Varnay and Mr. Hotter brought to their characterizations a compassion and nobility that profoundly stirred the listener. Miss Varnay seemed all youth and eagerness in a brilliantly sung *Ho-ye-to-ho*, and the subsequent deepening emotions found a ready response in her every gesture and vocal inflection. The soprano's stage actions have always been intelligently planned, but this time the movement seemed to be impelled from within, projecting a terribly real emotion. Her voice, too, was at its best, under full control, sensitive to the myriad shadings she demanded of it. Mr. Hotter's Wotan, so commanding in presence, must surely be the finest the Metropolitan has seen since the days of the late Friedrich Schorr. His sonorous voice had a few hollow-sounding passages but otherwise was at its most powerful and authoritative. His farewell to Brünnhilde was at once human and godlike in its grief.

Miss Harshaw's Sieglinde, her first at the Metropolitan, was firm and opulent in tone, sweeping in musical line, meaningful and dignified in gesture. Already excellent, this characterization, like her others, should grow in vocal expressiveness and dramatic finesse with further performances. Mr. Vichegonov filled his assignment very satisfactorily.

In one of his inspired moods, Fritz Stiedry made the score glow and radiate as he let the music's grandeur unfold to its last superb pages.

—R. A. E.

La Bohème, Feb. 26

Three singers made their first appearances of the season in this performance of the Puccini opera. They were Patrice Munsel as Musetta, Jan Peerce as Rodolfo, and Renato Capocchi as Marcello. The otherwise familiar cast held Lucine Amara as Mimì, Jerome Hines as Colline, and George Cehanovsky as Schaunard. Alberto Erede conducted.

—N. P.

Lucia di Lammermoor, March 4

Dolores Wilson, who made her Metropolitan debut in the title role of the Donizetti opera only two weeks previously, was joined by Brian Sullivan singing his first Edgardo in this performance, the sixth and final one of the season. Mr. Sullivan was in very good vocal form, though he tended to push in moments of dramatic excite-



Nell Rankin as Carmen

FOURTH BORIS

Jerome Hines as Boris Godounoff. He is the fourth artist to assume that role at the Metropolitan this season



Sedge LeBlanc

THE first United States-born bass-baritone to appear in the role of Boris Godounoff at the Metropolitan, Jerome Hines, made operatic history in his assumption of that awesome role on Feb. 18. We know that Mr. Hines has thought long and hard about his characterization. He even made a psychiatric study of the mental derangement of Moussorgsky's Tsar with the assistance of physicians (see his own article on the subject in *MUSICAL AMERICA*, Feb. 1).

As a result, his performance was not a capricious pastiche of lay conceptions of progressive insanity, but an authentic portrait of manic depression ending in death by cerebral hemorrhage. Having a set pattern of behavior before him, Mr. Hines was never at a loss as to how to act and one never got the feeling that he was improvising gestures and pieces of business simply for the immediate theatrical effect. The characterization gradually developed symptomatically as the disease itself would and reached its climax with crushing inevitability and finality.

Another result of this approach was that Mr. Hines's Boris was warmer and more human than the austere symbol of maddened conscience we have grown accustomed to. In the scenes with his son, Fyodor, his voice and his whole bearing turned gentle and fatherly, and one was reminded that Boris was, after all, a flesh-and-

blood being with normal emotional reactions intermingled with the unbalanced ones.

Mr. Hines, I imagine, would be the last to say that his characterization is perfect at this point. Boris is a role that must be lived with for a considerable time and played over and over again until its full depth is plumbed and both it and the actor have come to ripe maturity. Mr. Hines is still a young man and with the magnificent grasp of the part that he now has, he may well go on to become the great Boris of our day. I feel that his voice—one of the truest, most supple and most beautifully scaled bass-baritones to be heard today—will play an increasingly important part in this development. He has the tremendous advantage of being able to sing (and I mean really vocalize) all of his music whatever the register. Thus he is free to shape and color the vocal line and to bolster some of the great dramatic moments with more vocal intensity than was employed on this occasion. He is fortunate in his diction too, for virtually every word was intelligible. This was rather a mixed blessing, however, since it made all too clear the unlovely and undistinguished English translation.

The rest of the cast, headed by the splendid Shuisky of Charles Kullman, was the same as before, and Fritz Stiedry again conducted.

—R. E.

ment. He also made a strikingly athletic and youthful Edgardo. His duet with Miss Wilson at the end of Act I was one of the high points of the evening, by virtue of the effective rapport that the two singers established and the almost natural balance of their voices. Miss Wilson, as before, was a winning Lucia, meeting the terrible demands of that role with brilliant technique and linear clarity. Other principals in the cast were Frank Valentino as Lord Enrico, Thelma Votipka as Alisa, Nicola Moscona as Raimondo, James McCracken as Normanno, and Paul Franke as Arturo, replacing Thomas Hayward, who was indisposed. Fausto Cleva's conducting was generally plodding. The slow pace he set for the sextet brought the second act scene to a rather tepid conclusion.

—C. B.

Aida, March 4

Illness prevented Gino Penno from making his scheduled Metropolitan debut, in the Feb. 13 *Aida*, and the Italian tenor was heard for the first time in *La Forza del Destino* on Feb. 17. He finally appeared as Radames on Feb. 27.

In the March 4 performance Mr. Penno revealed a remarkably powerful voice, of considerable richness when used full strength. It lost some

of its bloom when the tenor modulated his voice for expressive reasons, which he did in the course of a musically respectable performance. However, there were some valuable moments of combined tonal and lyric effectiveness, such as at the beginning of the tomb scene, suggesting further possibilities in Mr. Penno's development. The tenor is tall, but he had not yet learned to carry himself well, and his movements, although apposite, were too restrained to project much dramatically. Considering the scarcity of dramatic tenors, however, Mr. Penno adequately fills a necessary place at the opera house.

The title role was sung by Herva Nelli, whose performance was affecting in the sheer beauty of her voice, in her sincere portrayal, and in her conscientious and meaningful projection of the text. Blanche Thebom made a curiously dashing Amneris; Leonard Warren, in excellent voice, was an authoritative Amonasro; Nicola Moscona contributed a Ramfis of first-rate quality; and Lubomir Vichegonov made an effective King. Heidi Krall, singing her first Priestess at the Metropolitan, did not sing the music with the exactness it requires, but the voice sounded fine. Paul Franke completed the cast as the Messenger. Janet

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Recitals in New York

(Continued from page 22)

for alto, which Miss Tourel sang with considerable artistry. The other cantatas heard were No. 116, Du Friede-fürst, Herr Jesu Christ, and No. 10, Meine Seel' erhebt den Herren. Participating were the regular members of the group—Eileen Farrell, soprano; Jan Peerce, tenor; Norman Farrow, bass; Julius Baker, flute; Robert Bloom, oboe; Maurice Wilk, violin; Bernard Greenhouse, cello; and Erich Ior Kahn, piano. Harry Schulman, English horn, was assisting artist, and the chorus and orchestra were again under the direction of Frank Brief.

Especially noteworthy was Miss Farrell's soft singing, and Maurice Wilk's beautiful playing of the violin obligato, in the aria Ich bin vergnügt in meinem Leiden, from the 58th cantata. The unaffected simplicity and the controlled beauty of tone with which Norman Farrow sang the bass aria In der Welt habt ihr Angst, from the 87th Cantata, made this the most memorable of the evening's offerings.

—R. K.

Yma Sumac and Company Carnegie Hall, Feb. 17

The house was sold out for this full-fledged Andean festival, which Moises Vivanco has produced as an attraction centering around the singular talents of his wife, Yma Sumac. Audience response was wildly enthusiastic. The troupe comprises some two dozen instrumentalists, dancers and supporting singers, including an orchestra conducted by David Mendoza. All of the music was composed by Mr. Vivanco, who "fronts" the show as guitarist for the featured artist and her more traditionally

gifted co-singer, Cholita. Those who go to enjoy a novelty, and who do not expect it to be studiously authentic in its every aspect, could not but have a wonderful time.

The vocal attributes for which Miss Sumac is justly renowned were amply in evidence. She sang higher than anyone I have ever heard, and downward from that altitude across three and a half octaves, and always beautifully. Since her repertory is her own, no valid criteria are available in these northern latitudes. It would be an interesting experience to hear this remarkable voice turned to music more conducive to comparative listening.

—J. L.

Inez Palma, Pianist Town Hall, Feb. 18

Inez Palma, returning to Town Hall after a three-year absence, regaled her listeners with a program devoted largely to romantic piano music in which her playing was as musically sensitive as it was technically fluent. The sensuous beauty of her tone, the freedom of her rhythms (at times infectiously bouncy), and her flair for the poetic were amply displayed in the Schumann Fantasy Pieces, Op. 12; in two Brahms intermezzos, in the Chopin Barcarolle; and in Liszt's Forest Murmurs. Her performances of the two last works were exceptionally fine. Played with the singing tone, the plasticity of phrase, and the brilliant yet delicate tonal hues that she brought to it, the Liszt was the most enchanting of her offerings. The young pianist also gave commendable performances of Mozart's Fantasia in C minor and Beethoven's Sonata, Op.



Yma Sumac

Lilly Windsor

10, No. 2. By her bravura playing in Ben-Haim's finger twisting Toccata, she demonstrated that when she wanted to she could be as virtuosic as any of her young contemporaries.

—R. K.

Olga Grether, Mezzo-soprano Marian Jersild, Pianist Town Hall, Feb. 19 (Debuts)

Olga Grether, mezzo-soprano, and Marian Jersild, pianist, the two winners of the New York Madrigal Society's annual debut awards, were presented in a joint recital at Town Hall. Miss Grether listed songs by Marx, Pergolesi, Hahn, Laparra, Paulim, Wolf, Ives, and Rachmaninoff; and Miss Jersild played Brahms's Variations on a Theme of Handel; pastorales, interludes and fugues from Hindemith's Ludus Tonalis; Loneliness by Katherine Bacon; and Suggestion Diabolique by Prokofieff.

Miss Jersild demonstrated a good, healthy musical instinct, as yet uncomplicated by special subtlety or musical perception, and a good technique illustrated through the medium of a fine tone. Miss Grether's interpretations ran to a pretentious unorthodoxy quite unbefitting to a singer so clearly inexperienced in matters of interpretation. Her voice was a rather pretty

one, though, and one would like to see it put to more modest, conservative use. Allen Rogers was her accompanist.

—W. F.

Lilly Windsor, Soprano Carnegie Hall, Feb. 19 (Debut)

Lilly Windsor, a native of Hawthorne, N. Y., received her musical training in this country and then went to Europe to score her first major success in Amsterdam, Holland, in 1947. Since then she has sung in most of the leading cities on the Continent, in Canada, and the United States. This Carnegie Hall recital marked, however, the young soprano's New York debut. It turned out to be an auspicious occasion, for Miss Windsor seemed not only endowed with a voice of great natural beauty but she had trained that voice, and disciplined it, to the point where it was a remarkably flexible and responsive instrument—even in scale and quality throughout the registers. She displayed, too, a keen musical intelligence and a modest though winning stage personality. Singing in Latin, German, French, Italian, and English, her diction was impeccable, and her breath control bordered on the fabulous.

Opening her recital with Mozart's Exsultate, jubilate, the young singer revealed a splendid technical control and an innate sense of the Mozartian style; the performance was, despite some nervous tenseness, one of her most notable achievements, for it also had the inner luminosity that touched the heart. Miss Windsor's artistry leaped from peak to peak, as it were, as the evening progressed and each aria, as she sang it, became more flowing, more beautiful tonally, and each was delivered with greater and greater ease and mastery as she went from Agathe's aria from Der Freischütz through Norena's aria

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JESS WALTERS

Leading Baritone, Covent Garden Opera, London
8th Consecutive Season



Count di Luna, "Il Trovatore"



Wozzeck, "Wozzeck"

- "Consistently first rate, both in voice and mime . . . a great artist."

The Kensington News, London

- "Jess Walters' full rich baritone is admirably suited to the Count's music; a raven-like darkness in the middle register, but high notes of a piercing brilliance."

The Evening News, London

- " . . . splendid singing of the Count di Luna."

Music and Musicians, London

- "Jess Walters, in a performance beyond praise, made the bewildered Wozzeck an object of compassion, not the mere stupid oaf some baritones leave him."

Daily Express, London

- " . . . a very moving piece of characterization."

Times, London

- "Walters brings an amazing sincerity to any part he tackles."

West London Press

ADDRESS: CARE OF COVENT GARDEN OPERA, LONDON



"La Boheme"—

"Jess Stole the Scenes."

Headline, Glasgow, Scotland

"A Masked Ball"—

"Jess Walters was outstanding."

Edinburgh, Scotland

"La Traviata"—

"Noble voice . . . gave point and significance to every word."

Evening News, London

"Othello"—

"A deep baritone almost as powerful as a bass . . . meticulous technique."

Manchester Guardian

Recitals in New York

(Continued from page 25)
from Don Pasquale to the vocal virtuosity displayed in Mistress Ford's aria of honeyed revenge in Nicolai's *The Merry Wives of Windsor*, with which she closed the program. In between these she gave a glowing and communicative account of the Schumann song cycle *Frauenliebe und Leben* and also sang with rare understanding a group of French songs by Fauré, Poulenc, and Debussy.

Carroll Hollister, playing from memory, provided exceptionally fine piano accompaniments.

—R. K.

Jean Casadesus, Pianist
Town Hall, Feb. 19

Jean Casadesus presented an unhackneyed program comprising Bach's Toccata and Fugue in C minor, Mozart's Nine Variations on a Theme of Duport; the six Schumann Intermezzos, Op. 4; and two works apiece by Debussy, Stravinsky, Saint-Saëns, and Robert Casadesus (the performer's father). His playing was honest and musical, although he did not always keep Schumann's capricious character-pieces fluid and integrated. In the French items, Mr. Casadesus showed a genuine flair, enlivening Robert Casadesus' *Resonance* with imaginative color, and Debussy's *Degrés chromatiques* with graceful rhythms.

—A. B.

Alfonso Montecino, Pianist
Town Hall, Feb. 21, 3:00

Alfonso Montecino, in his second New York recital, displayed uncommon technical facility and agreeable tone. The young Chilean pianist's program, an ambitious one, comprised



Jean
Casadesus

Beethoven's Six Variations in F major, Op. 34; Stravinsky's *Serenade in A*; Liszt's Sonata in B minor; and pieces by Albéniz and Ravel. Mr. Montecino accomplished his most consistently attractive playing in Albéniz' *Almería* and Ravel's *Jeux d'eau*, which had, in addition to subtle shading and poetic phrasing, an underlying spontaneity of expression not often apparent in his other performances. His Beethoven, for example, was mannered, its rhythms too free, and, curiously enough, his Stravinsky was indifferent, matter-of-fact. The Liszt sonata, on the other hand, was surpassingly lovely in its slow pages, although the pianist's rather self-conscious maneuvering of the sudden shifts of its mercurial moods tended to break up the continuity.

—A. B.

Fine Arts Quartet
Hans Hotter, Bass-Baritone
Town Hall, Feb. 21, 5:30

The fifteenth program by the Concert Society of New York began with a contemporary work, Sir William Walton's String Quartet in A

minor, a well-bred, expertly composed but curiously unexciting score. It maintained a certain air of dissonant tension that might be thought to mirror the present day, with its complexities, and interwove considerable lyrical material of a hardly memorable sort. There was in its four movements a restless attempt at contrast but little feeling of repose. The Lento sang constrainedly and was played with much earnestness. The Fine Arts Quartet (Leonard Sorkin, Joseph Stepansky, Irving Ilmer, and George Sopkin) provided a neatly polished, though not in the highest degree convincing reading. Perhaps they were defeated by the lack of deep feeling in the work.

Mr. Hotter offered the most dramatic and powerful segment of the afternoon by his singing of six lieder from Schubert's *Schwanengesang*. His substantial bass-baritone voice is admirably adapted to the music-drama, as international opera goes well know, and his performances of the songs were marked by great imagination and expressive intensity, although they did not always exhibit the greatest subtlety and refinement of tone. Yet there were vast power and woe in *Der Atlas*, deep unhappiness in *Die Stadt*, simplicity and folkishness in *Das Fischermdädchen*, depression of soul in *Ihr Bild*, beautiful atmospheric evocation in *Am Meer* (that magical tone-painting), and drama in the gripping *Der Doppelgänger*. Paul Ulanowski was a superb accompanist.

Beethoven's youthful Septet in E flat major, Op. 20, one of his earliest published and most successful works, enlisted besides Messrs. Sorkin, Ilmer and Sopkin, David Glazer, clarinet; Bernard Garfield, bassoon; John Barrows, French horn; and Julius Levine, double bass. The ensemble was employed in a spirited presentation—one that often had the informal quality of the small German town musicians' group suggested by the pleasing outdoor scoring and robust humor of this work. Especially delightful were the short series of variations, though the Tempo di Minuetto—certainly one of Beethoven's best-known tunes—seemed a bit ponderous. The balance of the players was also at times variable.

—R. M. K.

Thaddeus Brys, Cellist
Town Hall, Feb. 21

Thaddeus Brys revealed a good technical command of his instrument in this recital, as well as a sensitive style of performance. His playing was heard to best advantage in the slow movements of the Locatelli Sonata in D and in the Brahms F major sonata, Op. 99. The cellist's lyrical approach here and the beauty of tone he drew from the instrument were all in the nature of the music's requirements whereas in the faster movements his playing lacked animation. The young cellist was also heard in the first New York performance of Jacques Ibert's witty concerto. This work is a good display piece for the cello, abounding, as it does, in coloristic effects based on glissandi and repeated note figures. Mr. Brys invested it with a variety of appropriate tonal colors and performed it with considerable virtuosity. Joseph Wolman provided competent and unobtrusive piano accompaniments.

—R. K.

Willie Thomas Jones, Baritone
Town Hall, Feb. 23

Willie Thomas Jones presented an ambitious program in this recital, which revealed innate qualities of musicianship not yet sufficiently backed up with a commensurate vocal technique. His voice, of natural pleasing quality, showed up advantageously only at intermittent times when he seemed able to free it from restraint. Curiously, too, he did his best singing, both from the standpoint of the musical understanding shown and in free-flowing ease of delivery, in the most

difficult work on the program—Ernest Bloch's setting of the Twenty-Second Psalm. The young baritone managed to convey its passionate pleadings with considerable power and emotional tension.

Equally well thought out and expressively sung was Buxtehude's Cantata for baritone and strings *Ich sprach in meinem Herzen*. In this he had the assistance of a string quartet consisting of Isadore Lateiner and Helen Kwalwasser, violinists; Max Serbin, violist; and George Koutzen, cellist. Mr. Jones also gave the premiere performances of Seymour Barab's *She's Somewhere in the Sunlight* Strong, and of Charles Jones's *The Happy Life of a Country Parson*—songs in the modern vein, mildly dissonant and pleasantly listenable. Otto Herz provided sympathetic piano accompaniments.

—R. K.

Gina Bachauer, Pianist
Town Hall, Feb. 24

Piano playing faithful to the *n/h* degree to the composers' intentions, yet imbued and stamped with a powerful and compelling personal individualism such as has rarely been heard here since the days of Padervski and Rachmaninoff, characterized the playing of Gina Bachauer in this recital. Miss Bachauer sat quietly at the piano, absorbed in her task, oblivious to everything but the music she was performing. She made no unnecessary motions, resorted neither to mannerisms nor artifices, yet so intently did her commanding personality shine through her playing that this listener found himself equally absorbed, accepting unequivocally the validity and veracity of her interpretations, caring not a whit for the fact that the piano she used seemed to be improperly voiced. (It had a disconcerting zing in the bass while the upper treble register sounded woefully thin). Some may have questioned her fast tempos in the *Allemande* and *Sarabande* of the Bach B flat Partita, but the over-all effect was of a free-flowing and exquisitely proportioned musical entity. The Attic grace and refinement of this performance were best illustrated in the two Minuets—the light, sharp staccato of the first contrasting vividly with the smooth singing legato of the second.

Miss Bachauer scored her greatest triumphs with the Liszt B minor Sonata and the Chopin Polonaise in F sharp minor, Op. 44. So profoundly impressive were her performances of these that for all the amazing technical dexterity she displayed in them they emerged as the antithesis of mere virtuosity, or, to put it more aptly, as the apotheosis of virtuosity. Nor was there anything vague or formless in the Sonata as she conceived it. Each section led logically into the next; the grandiose passages were really grandiose and not merely bombastic, while the lyrical sections were sung on the keyboard with a magisterial yet haunting loveliness. In the Polonaise she made the melody ring out boldly, kept the polonaise rhythm incisive, and delivered the mazurka-like middle section with more poetry and beauty of tone than I have ever heard it invested with before. The Chopin Barcarolle, too, soared to an impassioned climax.

For Debussy's suite *Pour le piano*, her final offering, Miss Bachauer returned to the classical simplicity of style she had adopted for the Bach partita, a style that allowed the parts as well as the whole to be heard with crystal clarity and with an eloquence seldom encountered.

—R. K.

Charlotte Holloman, Soprano
Town Hall, Feb. 25 (Debut)

Charlotte Holloman, soprano, gave a debut recital that included works by Vivaldi, Mozart, Peter Cornelius, Richard Strauss, Ned Rorem, Howard Swanson, John Duke, Berg, Milhaud, Stravinsky, and Braunfels. Miss

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Undergraduate and Graduate Departments

SUMMER SESSION

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Kabuki

(Continued from page 7)

legends. In the Japanese middle ages, two leading clans, the Genji and the Heike were fighting for control of the government. The Heike seized the power, but young Ushiwakamaru, of the Genji clan, determined to gather recruits and regain control. Every night, he stood at the Gojo Bridge in Kyoto to test the strength of every samurai crossing it. One night, Benkei, a famous warrior undergoing religious training, encountered the young noble, was vanquished by him, and agreed to become his follower. Mr. Fujima, as Benkei, and Isami Hanayagi, as Ushiwakamaru, made this highly stylized duel a delightful spectacle.

The Would-Be Flute Player Seeks a Wife is farce comedy of a type that appeals strongly to Western audiences. A country bumpkin prays to the Goddess of Mercy to grant him a wife. He is told to play a flute and the answer to his prayer will appear. Since he tries in vain to play himself, he persuades a flute-playing friend to help him. The friend plays a few notes and a lovely girl appears, but rejects the advances of both men. The friend plays again and a second woman, heavily veiled, appears and encourages both of them. When she is unveiled, she is so ugly that both of them try to escape, but she angrily beats them for their lack of gallantry. Mr. Fujima, Kitsusaburo Bando, Harukiyo Azuma, and Haruyo Azuma were the able performers in this rowdy comedy.

The Kabuki Sketches offered an amusing pot-pourri of music, traditional dances, folk dances, and popular theatre, skillfully woven together by Mr. Fujima in his choreography. The entire company participated. Repeated from the earlier program were Tsuchigumo (The Dance of the Spider), and Ninin-Wankyu (Memories) two masterpieces of dance-drama.

Kovach and Rabovsky Make New York Stage Debut

Nora Kovach and Istvan Rabovsky, the Hungarian dancers who made a dramatic escape from behind the Iron Curtain last summer and who have appeared on television in New York, made their local stage debut as guest artists with Roland Petit's Ballets de Paris on Feb. 9. They were to remain with the company during the rest of its present season in New York.

Miss Kovach and Mr. Rabovsky appeared in the Grand Pas de Deux from Don Quixote, with the familiar Minkus music and Guszev's version of the Petipa choreography. At the performance on Feb. 12, which I saw, both of these young artists performed with winning enthusiasm and tremendous physical energy and technical endurance. Of classical elegance, perfection of line, or delicacy there was very little in their dancing, but there were abundant animal spirits and virtuosity of a purely display order.

Mr. Rabovsky's tours en l'air were breathtaking, even though one was never quite sure where he would land; and Miss Kovach, with more control, was almost as startling in her solo.



Nora Kovach and Istvan Rabovsky

For those who are not too particular about classic style in ballet and who enjoy rip-roaring technique for its own sake, this performance must have been extremely exciting. The audience recalled the artists many times.

Sahomi Tachibana Kaufmann Auditorium, Feb. 13

Sahomi Tachibana and her Company, with Tsuta Lombard, soprano, as guest artist, gave this concert under the auspices of the Dance Center of the 92nd Street YM-YWHA. Miss Tachibana is a charming artist, and she was at her best in the dances performed to recordings of Japanese music with a minimum of Western production. The opening solo, Goro (Tale of Revenge), a portrait taken from a dance-drama of a young samurai seeking revenge for the murder of his father, was fascinating.

Also delightful was the Hatsu-haru Sucharaka, a duet performed by Miss Tachibana and Koshiko Hasegawa, depicting two girls celebrating the New Year with large potations of sake (rice wine). Moods from Butterfly, performed to excerpts from the opera sung by Miss Lombard accompanied at the piano by Alexander Itkis and bravely danced by Miss Tachibana, was a mistake. Japanese dancing and Italian opera do not mix.

The other members of the troupe were Teru Kodama, Jeanette Hara, and Gertrude Yang. Miss Hasegawa played a solo on the samisen besides dancing. The costumes and settings were colorful and for the most part tasteful.

Donald McKayle and Company Brooklyn Academy of Music, Feb. 17

Donald McKayle, one of the most gifted of our young dancers and choreographers in the field of modern dance, offered three premieres at this concert: Prelude to Action, performed by Mr. McKayle, Wayne Lamb, and Joe Nash, with music by Alonzo Levister; Nocturne, performed by Mr. McKayle with Shawneequa Baker, Eve Beck, Louanna Gardner, Esta McKayle, Jonathan Fealy, Mr. Lamb, Arthur Mitchell, and Mr. Nash, with music by Moon Dog; and The Street, performed by Mr. Fealy, Miss Baker, Miss Gardner, Mrs. McKayle, Mr. Mitchell, Mr. Nash, Mr. McKayle,

Miss Beck, Leonore Landau, and Ed Lum, with music by Mr. Levister. The costumes for all three new works were designed by Mr. McKayle, and the lighting for them was executed by Mr. Amitin, who designed the set for The Street.

Moon Dog, in case some of my readers may be racking their brains to identify this composer, is a well-known figure in the streets of New York. He dresses in a hooded monk's robe and plays rhythms on various percussion devices that he has rigged up in doorways. In the recordings used for Nocturne, violins have been added, with harmonies strongly reminiscent of Villa-Lobos.

None of the three new works is as good as Mr. McKayle's Games, which was the second number on the program. But all of them contain excellent material and reveal a true creative gift and dramatic imagination. Prelude to Action, the best of them from the formal point of view, is pure dance, interesting in its dynamics, alert in its use of space, and often beautiful in line and combination of the three figures. What one misses in it is cohesion. It ends on a loose thread, so to speak, without a sense of cumulative development or rounding out.

Nocturne also reveals a keen sense of plastic beauty and an awareness of three dimensions that all too many young choreographers lack. But this work suffers from the monotony of the accompaniment and from repetitiousness. It is really finished about halfway through, as far as building any new interest or adding anything significant is concerned. Here again, Mr. McKayle's problem is with form; there is much lovely movement in the work.

The Street was a disappointment. It deals with life in Harlem. A derelict attacks a girl and is chased by an infuriated mob. Some of them can feel pity for him in spite of the fury of the chase. Mr. McKayle has not captured the sadistic frenzy necessary to make the chase convincing; and the scenes on the street, in a candy store, and at a bar lack vitality, especially in rhythm and dynamics of movement. Mr. Levister's score, for trumpet, clarinet, saxophone, piano, cello, timpani, and xylophone is evocative, although it also could be more violent in certain episodes to better effect.

The performances were excellent. Mr. McKayle danced superbly and he had trained his company very carefully. All of the young dancers in the troupe distinguished themselves.

Iris Mabry Brooklyn Academy of Music, March 5

Iris Mabry is a striking stage personality, a superb technician, and a highly original, if limited, choreographer; and she danced in this recital with her accustomed magnetic power.

The program contained two New York premieres, Appassionata, and Entr'acte, An Idle Pastiche. Appassionata is a solo version of Miss Mabry's frenetic and psychologically penetrating group work, The Box, for herself and three male dancers, which had its premiere in New York in 1950. Entr'acte is an excerpt from a

suite of seven dances which will have its premiere at the Cornell University Festival of Fine Arts on April 16, 1954. It reveals a highly inventive sense of plastique, but like many of Miss Mabry's dances it lacks organic clarity. One searches in vain for a definite beginning, development, and ending. Such vagueness of form may have a place in certain works, for definite purposes, but a series of mood studies, loose in texture, will not hold the attention, no matter how compulsive their emotional content.

The familiar dances in the program were among Miss Mabry's best. Bird Spell has a curious charm and sense of primitive wonder in it. Dreams remain a notable achievement both choreographically and musically (for Mr. Gilbert's score and performance are as powerful as the movement). Sheer hysteria has probably never been more relentlessly portrayed on our stage. Witch is a sinister and plastically fascinating evocation. Rhapsodie pokes marvelous fun at "ham" classical acting and dancing and at both the overuse and abuse of costume. Doomsday, for all its repetitiousness, is emotionally valid; and Lamb of God has lyric freedom—a quality lacking in most of Miss Mabry's dances. Mr. Gilbert, who is an able dance composer and accompanist, should have limited his solos to one or two, for dance and solo piano do not mix too well. Miss Mabry is a brilliant dancer who needs a larger scope in her choreography.

Shivaram and Priyagopal 92nd Street YMHA, March 7

Shivaram and Priyagopal, leading exponents of the Kathakali dance and Natta-Jagoi of India, are both superb dancers. This recital, in which they were assisted by three women, Janaki, Bhanumathi, and Nargis, was exceptionally well planned. The second number on the program was a fascinating and all-too-brief demonstration of the technique of Indian dance. Shivaram illustrated the facial expression and gesture-language of Kathakali (the Passion Plays of Hinduism, as La Meri describes it) with explanatory comments by Louise Lightfoot, who directed the program. Priyagopal illustrated rhythm, footwork, and body-movement from Jagoi of the Manipul district, also with expert commentary by Miss Lightfoot. The orchestra for Kathakali consists largely of percussion. For the dances in other styles on the program recordings were used. Some of the folk tunes were far less exotic than most of the Indian music we hear at dance recitals.

Among the most beautiful of the dances were Priyagopal's Deva Murti, based on sculpture-poses depicting the significance of the Hindu trinity of Gods; Shivaram's Indra Vijayam, a vision of Indra, god of the heavens; Priyagopal's Shiva Sanghar, a dance of Shiva in his aspect as the Great Destroyer; and Rugmangadan, a condensation of a Kathakali dance-drama, performed with Bhanumathi. No one who saw this concert could fail to learn a great deal about Indian dance as well as enjoy a skillfully planned evening of first-rate theatre.

—R. S.

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Orchestras in New York

(Continued from page 23)

cert in WNYC's American Musical Festival.

Blanche Tarjus, violinist, winner in the international contest held in Geneva and Warsaw in 1952, is a French exchange artist now touring the United States under the auspices of the National Music League in its interchange-of-artists plan. She was heard in the Mendelssohn E minor Concerto and in the first American performance of the Concerto in C by her fellow countryman Jean Hubeau. Lilian Kallir, pianist, who has just returned from a European tour under the auspices of Jeunesses Musicales de France as the American exchange artist, gave the premiere performance of Alan Hovhaness' recently completed Concerto No. 5, for piano and strings, and closed the program with the Schumann Concerto.

Miss Tarjus revealed a sure and deft command of her instrument in playing notable for refinement and delicacy. Her tone, although small, had variety of nuance and color, and she gave the Mendelssohn a youthful freshness and airy grace and lightness that was delightful. Her technical deftness and jaunty sense of rhythm were displayed to better advantage in Hubeau's delectable Concerto, which, in its first movement, resembles the Concertino for Piano by Jean Françaix. She played the broad Massenet-like melody in the Andante of this work with a more sensuous tone than she had displayed elsewhere and accomplished some brilliant feats of virtuosity in the scherzo-like final movement.

Hovhaness' Concerto is in five short movements, which seemed to be

over almost before they began. The work is based on a tenuous and rather orientalized chorale-like theme scored for the strings, and the piano's role is a minor one, serving merely as a delicate, percussive adjunct giving gong-like strokes in the bass—sometimes by a direct blow on the strings with a timpani stick—while intermittent melismatic configurations are played on the upper treble register in imitative gamelan effects. Miss Kallir delivered these with the requisite rhythmic crispness and appropriate tonal colors. It was in the Schumann Concerto, however, that she made her finest impression, playing it with youthful exuberance, romantic flair, lovely singing tones in the lyrical passages, and an exciting dash and go in the finale.

Mr. Barzin and the members of the orchestra gave the young soloists splendid support.

—R. K.

Dorati Conducts Minneapolis Symphony

Minneapolis Symphony, Antal Dorati, conductor. Carnegie Hall, Feb. 23:

Overture to Italiana in Algeri...Rossini
Symphony No. 40, in G minor...Mozart
Three excerpts from Lulu...Berg
Concerto for Orchestra...Bartok

For the first time in six years, and only the third time in history, it has been New York's privilege to play host to this distinguished musical organization from the Middle West. It also is the first time it has heard the orchestra in person under the baton of Antal Dorati, who succeeded Dimitri Mitropoulos as its permanent conductor several years ago. Record collectors are well acquainted with

these musicians, however, for they have made many outstandingly fine high-fidelity disks, which have placed them among the top recording organizations in the country.

Mr. Dorati took fate firmly by the forelock in the program he elected to play before the Carnegie Hall audience. Each number was a high-voltage test-meter permitting no equivocations,



Antal
Dorati

no glossing over of possible weaknesses or controversial questions of interpretation. How many orchestras willingly would go to an examination, as this essentially was, on such subjects as the Rossini overture, the great Mozart G minor and the Bartok Concerto? But the Minneapolis men and their leader tackled them with confidence, a sure touch and a sense of real authority.

The Minneapolis, to be sure, is not a young orchestra, and it has about it the aura of a seasoned, well-disciplined and routine organization. The various choirs long since have achieved perfect ensemble within themselves as well as in the corporate body (the horns were particularly fine in the Minuet of the symphony). The players also seem to understand Mr. Dorati very well, and they responded to his meticulous directions with a precision in which there was no ambiguity as to the beat, the rhythm or the desired nuance. The overture displayed the transparencies of the orchestra's lighter textures; the Mozart symphony displayed both the conductor's and the orchestra's maturity in a Mozart interpretation that was subtle, fleet-footed and unmannered; the maniacal and emotionally surcharged excerpts from Berg's opera Lulu and that greatest of contemporary tours de force for orchestra, the Bartok Concerto, displayed the virtuosic skills of the orchestra, its wide dynamic range, and its command of the tonal spectrum. In sum, a performance of much distinction encouraging the hope that this band will not wait another six years before visiting us again.

—R. E.

Cantelli Begins Philharmonic Engagement

New York Philharmonic-Symphony, Guido Cantelli conducting. Carnegie Hall, Feb. 25:

Canzon for eight voices...Gabrieli
(arranged by Ghedini)
Music for Strings, Percussion, and Celesta...Bartok
Symphony No. 1...Brahms

This was the first concert of Guido Cantelli's third season of guest appearances with the Philharmonic, and it was thoroughly enjoyable. The young conductor has arrived; one no longer thinks of him as a gifted Toscanini protégée. The program began with a brilliant antiphonal fanfare: Gabrieli's Canzon for eight voices, arranged for quartets of paired trumpets and trombones by Giorgio Ghedini, Mr. Cantelli's former teacher. Closely imitative and with some arresting alternations of meter, the brief work sounded as effective in Carnegie Hall as it once might have in Gabrieli's own St. Mark's.

Bartok's Music for Strings, Percussion, and Celesta, composed nearly twenty years ago, already sounds like a classic. Effects like a kettledrum glissando and a non-sugar-plum treatment of the celesta have become

staple, more or less, and it is now possible to hear the score as something other than a bag of audacious tricks. It remains impressive. The brooding first movement, the demonic second (some jazzy syncopation here), and the succeeding Adagio, which contains most of the "tricks", all pave the way tellingly for the final Allegro, with its air of earthy rejoicing. If at this performance the music did not give off sparks as it once seemed to, maybe that is natural for daring works that turn into safe classics.

Mr. Cantelli's version of the Brahms First Symphony was superb. It was a young man's Brahms—direct and vital, rather than poetic or (as in the Allegretto) of delicate humor—but one was convinced that this was all to the good. The tender slow movement in particular benefited from the straightforward handling. As for those titanic Allegros at the beginning and end, with their powerful introductions, the conductor made them sweepingly dramatic but also elastic. Each climax was bigger and better than the one before, but never at the expense of clarity or proportion, and Mr. Cantelli displayed mastery at effecting dynamic contrast between the instrumental choirs.

—F. M.

Serkin Soloist in Emperor Concerto

New York Philharmonic-Symphony, Guido Cantelli conducting. Rudolf Serkin, pianist. Carnegie Hall, Feb. 27:

Overture to La Gazza Ladra...Rossini
Piano Concerto No. 5...Beethoven
Symphony No. 1...Brahms

Whether the Beethoven Emperor Concerto in the 140-odd years of its existence ever received a more brilliant, or a more volcanic, performance than it did in this concert is doubtful. Mr. Serkin dashed it off with reckless abandon and, for the most part, at breakneck speed. Mr. Cantelli, to keep up with him, extracted the last ounce of virtuosity from the men of the orchestra as well. The concerto had its less frenetic moments, but these soon made way again for the eruptive and explosive approach. Even in the comparatively calm Adagio, the pianist's nervous tension put a biting edge to his singing tone.

If Mr. Serkin's performance of the E flat Concerto was, from the purely musical angle, somewhat of a letdown after the glowing account he gave of the G major just a month ago with this same organization, the concert was still an exceptionally rewarding one. Brahms's First Symphony, the only work from the Thursday night program repeated in this concert, received at the hands of Mr. Cantelli and the members of the orchestra one of its most memorable renditions—noble, majestic and deeply moving. The conductor opened the concert with a lively performance of the delightful Rossini overture.

—R. K.

Toscanini Returns To NBC Podium

There is little left to say about Arturo Toscanini's broadcast concerts with the NBC Symphony. They offer music—usually familiar music—performed by one of the best-drilled orchestras of the day under the direction of a man who appears to be immortal in every sense of the word. If there is seldom the stimulation of encountering compositions outside a certain orbit, there is the unflagging excitement of interpretations that are letter-perfect and never fail to catch fire.

The Maestro's spiritual energy is astonishing. He now looks very old indeed, but the radio audience that heard its Feb. 28 concert could never have guessed it. The Italian Symphony of Mendelssohn pursued its well-worn course with the most youthful effervescence, as if it had never

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Recitals in New York

(Continued from page 26)

Holloman is to be congratulated on a splendidly trained voice, an adult and imaginative interpretative sense, and a commendable, if perhaps wayward, desire to avoid the cliché program. For the fact is that the unusual music she sang was often third rate or, as in the case of the Cornelius songs, worse. But to all of the music, good and bad, Miss Holloman brought her highly cultivated musical instincts, her really uncommon sense of rhythmic organization, her excellent diction, and her remarkably precise voice. Lowell Farr was the accompanist. —W. F.

**Marta Eggerth, Soprano,
Jan Klepura, Tenor
Town Hall, Feb. 26**

An audience composed largely of middle-aged admirers filled Town Hall and spilt over onto its stage to hear, and indeed to witness, a "night of opera and operetta" sung by Jan Klepura and Marta Eggerth. Essentially, it was an evening more remarkable for showmanship than serious singing, and Mr. Klepura, in a vivacious mood, and Miss Eggerth, looking astonishingly young and pretty, offered plenty of it in the grand old manner. The audience, when it was not lost in dewy-eyed nostalgia, seemed to have a rousing good time. Warner Bass was the accompanist. —W. F.

**Paganini Quartet
Town Hall, Feb. 27, 3:00**

Musical refinement, technical elegance, and suavity of tone are the earmarks of the Paganini Quartet, and these qualities were in abundant evidence in this recital. The program was made up of Prokofiev's Quartet No. 2, in F major; Debussy's Quartet in G minor, Op. 10; and Beethoven's Quartet in A minor, Op. 132. The members of the group—Henri Temianka and Gustave Rosseels, violinists; Charles Foidart, violist; and Lucien La Porte, cellist—played, as always, with individual distinction and admirable ensemble. The Debussy quartet was perhaps closest to the players' particular style, and the Prokofiev quartet is perhaps a more biting work than the performers chose to make of it; but each performance was as much an example of expert playing as the other. Yet it was the Beethoven quartet that received the most fascinating performance. Although its massive structure would not seem suited to the urbanity and sophistication of the Paganini ensemble, the players brought to the work an architectural design that carried conviction in its own terms. If the climaxes did not achieve power to the greatest possible degree, they were so adjusted to the ethereal abstractions of the soft sections as to give the contrasts full impact. It was, altogether, a thoroughly fresh and edifying view of the Beethoven masterpiece. —A. B.

**Marais & Miranda, Balladeers
Town Hall, Feb. 27**

A capacity audience was cordially disposed, and for good reason, towards Josef Marais and his wife, Miranda. Their informal by-play struck a rather nightclubbish note, but they did things with folk material that no one singer could have done, and ever so artfully in every instance. Their repertory, too, was full to overflowing with unfamiliar delights. Miranda, quite aside from her decorative attributes and her comic abilities, showed a really sound vocal technique. One of her feats consisted of making her voice come and go, as it were, in simulating the approach, the passing-by, and the fading away of an African native who was supposed to be singing a tribal chant in a canoe. It



Josef Marais and Miranda

was a startling demonstration of control, and many an artist of more serious propensities would have been envious. Veld songs were the couple's most effective offerings. They also sang their own arrangements of American, English, Scottish, Swiss, and Dutch ballads, each of them as convincingly wrought as the last. The only disappointment of the evening was a pair of excerpts from the folk-opera Tony Beaver, by Max Berton and Mr. Marais. —J. L.

**Joan Rowland, Pianist
Town Hall, Feb. 28, 3:00**

Joan Rowland, a young Canadian pianist who made her New York debut in 1949, returned to Town Hall in a program comprising the Bach-Liszt Prelude and Fugue in A minor; Brahms's Variations on a Theme by Robert Schumann, Op. 9; Beethoven's Sonata in F major, Op. 31, No. 3; pieces by Reger, Faure, and Bartok; and the Strauss-Godowsky Concert Paraphrase on Die Fledermaus. The most impressive aspect of Miss Rowland's playing was her exceptional musicianship. Whether she was concerned with the chiseled figurations of Bach or the flamboyant ornamentations of Godowsky, the pianist always made certain that the musical line was clear. Her performance of the Fledermaus paraphrase was, indeed, a rare accomplishment. Few pianists can resist its dazzling pyrotechnics, but Miss Rowland had the musical honesty to keep technical brilliance subservient to musical sense. Her work in the modern pieces was also of a high order, and two Bartok Bagatelles were particularly good examples of the pianist's ability to convey a mood. The slow pages of the Brahms variations also were handled with skill, but the Beethoven sonata, while exhibiting fidelity of style, was rather lacking in intensity. —A. B.



The Amadeus Quartet, heard in a New York concert at Town Hall. The members are Norbert Brainin, first violin; Siegmund Nissel, second violin; Peter Schidlöf, viola; and Martin Lovett, cello

**Amadeus Quartet
Town Hall, Feb. 28**

The Amadeus Quartet, in its first visit to this country after an auspicious debut here last year at McMillin Theatre, made its initial Town Hall appearance in this program presented by the Concert Society, playing Haydn's Quartet in C, Op. 54, No. 2, and Schubert's Death and the Maiden Quartet. Sharing the honors were Phyllis Curtin and Alice Howland, who sang the little-known Seven Duets for Female Voices by Brahms.

The quartet, which lists Norbert Brainin, Siegmund Nissel, Peter Schidlöf, and Martin Lovett as its members, distinguished itself with sharply etched, stylistically appropriate performances of the Haydn and Schubert works. Warm and subtly colored tone was characteristic. This English ensemble should have no difficulty in making a mark for itself on this side of the Atlantic. Of the seven Brahms duets sung by Miss Curtin and Miss Howland, only one, Die Meere, and possible a second, Klänge II, struck one listener as being more than pleasant little salon pieces. The soloists handled their parts well, though they never really achieved that ultimate in vocal unanimity. Slight faltering in tonal and dynamic balance, and occasional awkward inflections, marred an otherwise satisfying performance.

This program was the last to be presented in the Concert Society's initial season. The standards this series has maintained, through the wealth of first-rate musicians who have appeared in its concerts and the continuing interest of its programs, have been indeed commendable. May the society prosper in its plans for the future (which look pretty good). —C. B.

**Catalina Zanduetta, Soprano
Town Hall, Feb. 28**

Co-operation between the Consul General of the Philippines in New York and the permanent delegate of the Philippines of the United Nations was responsible for this program of Philippine folk music sung by Catalina Zanduetta, who was accompanied by Alberto Valdes. Miss Zanduetta, a pretty young woman who sang in what was presumably authentic costume, is gifted with a voice considerably superior to what we have come to expect from performers of this sort, although there were some problems involving musicianship. The music itself, while pretty and often entertaining, seemed neither remarkably interesting nor especially exotic. It is, of course, quite possible that this was due to its arrangement and adaptation. —W. F.

**Donald Dickson, Baritone
Town Hall, March 2**

Donald Dickson, a baritone of long standing in opera, radio, and television. (Continued on page 30)

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Recitals in New York

(Continued from page 29)

vision, returned for his third Town Hall recital after an absence of six years. With the opening Handel arias it was immediately evident that here was one of the notably full and rich voices before the public today. That it was also a skillfully produced one the baritone showed in his assured singing of the group of Brahms lieder that followed. Mr. Dickson conveyed the amorous intensity of Heinekehr and the warmth of Minnelied with particularly remarkable vocal control. Per me giunto, from Verdi's Don Carlo, which was the next offering, had dignity and grace in its presentation.

The baritone opened the second half of his program with the New York premiere of the second set of Old American Songs, adapted by Aaron Copland in his typically terse, strikingly simple manner. They were perhaps the high point of the evening, as Mr. Dickson shifted with emotional ease from a lullaby to a hymn tune to a minstrel song. The ensuing group of Duparc songs might have had a little more subtlety than the baritone chose to bring to them, but in the final group in English by Griffes, Read, Berners, and Warlock, the performer was once again the surest of interpreters. Otto Seyfert was the able accompanist.

—A. B.

Ralph Kirkpatrick, Harpsichordist
Town Hall, March 3

Ralph Kirkpatrick brought his cycle of three concerts of sonatas by Domenico Scarlatti to a close with the following programs, arranged in chronological order: six early sonatas, K. 46, 54, 44, 18, 57, 96; four middle-period sonatas, K. 263, 264, 259, 260;

and ten late sonatas, K. 490, 491, 492, 518, 519, 513, 516, 517, 544, 545. The numberings are Mr. Kirkpatrick's.

The harpsichordist, in a genial playing mood, grew more expansive as the program progressed and presented the late sonatas like a grand seigneur of the keyboards, with a freedom and ease that belied the scholarly and authoritative approach. In such great sonatas as the E major (K. 264), where the savagely assertive dissonant chord clusters move in contrary motion near the close of the piece, and in the improvisational and Bach-like D major (K. 490), he often created the illusion of making the harpsichord sound vastly more sonorous than it is. Heard in this program, too, was the emotionally powerful Sonata in E minor (K. 263), one of the noblest of all.

Although it is marked Andante in Mr. Kirkpatrick's recently published edition of the sixty sonatas he has performed in these recitals, he took it at a faster tempo than he does in his Concert Hall Society recording. Both tempos are equally effective, but the poignant chromatics are more penetrating at the slower pace. The registration he used in this performance brought out the inherent chiaroscuro of the piece admirably.

—R. K.

Artur Rubinstein, Pianist
Carnegie Hall, March 5

An all-Chopin program played by Artur Rubinstein is always an event, and the great pianist's latest Carnegie Hall recital, dedicated to the hundredth anniversary of Steinway & Sons and a benefit for the Steinway employee's pension fund, was no exception.



Donald Dickson



Dubravka Tomsic

Anyone but the king of Chopin pianists might have needed a warming-up period, but the very opening phrase of the Andante spianato and grande polonaise, Op. 22, had the golden tone, the magical colors, and the emotional glow of the individual Rubinstein approach. The tenor of the evening was set, and there remained only the task of choosing among the host of superlative performances. Among them, the Ballade in A flat and the Scherzo in B flat minor were outstanding, the former for soaring line and the latter for tempestuous sweep. The Scherzo in B minor was a miracle of another kind. Mr. Rubinstein played the thundering fortissimo chords with shattering power, but the sound remained, almost incredibly, free of any hint of percussiveness. The Impromptu in A flat was another gem, and the Scherzo and Funeral March of the B flat minor Sonata were examples of inspired playing. If two etudes (E minor and C sharp minor), the D flat Nocturne, and the A minor Waltz were a shade matter-of-fact, they were still superior Chopin by any standards.

The capacity audience, some of which had to be accommodated on the stage, clamored repeatedly for encores, and Mr. Rubinstein obliged with works by Chopin, Debussy, Villa-Lobos, Liszt, and Falla, playing the last number after the house lights had already gone up.

—A. B.

Dubravka Tomsic, Pianist
Town Hall, March 6 (Debut)

Dubravka Tomsic, thirteen-year-old Yugoslavian pianist, played a debut recital that included Bach's Italian Concerto; Beethoven's Waldstein Sonata; pieces by Liszt, Schumann, and Chopin; and her own "My Country" Fantasy, Op. 8.

It took only a few moments for Miss Tomsic to establish herself as a talent superior to the run-of-the-mill Town Hall child prodigy. Her technique was pure, her tone natural and unforced; in these respects her playing had a curious, penetrating luminosity. Interpretatively her playing was far from dull, far from immature, and quite apparently not teacher-wrought to any appreciable degree. There was a rather frightening air of seriousness to everything this child approached—or is gloominess the word?—but she appeared to be a musician through and through, and one ventures to predict that she will be heard from further.

—W. F.

Rachel Koefod, Pianist
Town Hall, March 7, 3:00 (Debut)

Rachel Koefod, a young Minnesota pianist, brought to her first New York recital attributes of scrupulous musicianship, technical facility, and pleasant tone. Her program included Mozart's Sonata in C, K. 330; Liszt's Sonata in B minor; Schumann's Kinderszenen, Op. 15; and shorter works by Saeverud, Ravel, and Dohnanyi. Miss Koefod was at her best in the short pieces, especially Ravel's Jeux d'eau and Dohnanyi's F minor Capriccio, which had, in addition to her usual clean technical work, a greater

degree of poetry and imagination than she was able to summon elsewhere. Neither the Mozart sonata nor the Schumann sketches had much intensity or color, but they were played precisely and with careful phrasing. The Liszt sonata was more than a little lacking in fire and surge.

—A. B.

Ellie Mao, Soprano
Town Hall, March 7, 5:30 (Debut)

A sensitive interpretation of Caccini's Amarilli was the high point of Ellie Mao's New York debut recital. The Chinese-born soprano's selections also included a group of lieder by Brahms and Wolf; songs by Debussy and Fauré; and a group of Chinese folk songs. Her performances were marked by musical intelligence and taste, and her voice, though not under specially secure technical control, was of agreeable quality and good size. Miss Mao found herself on congenial ground in the French songs, which had considerable delicacy of phrase, if not always the most accurate pitch. If the lieder style did not always seem to mean much to her, musically, her performances were at least carefully considered. Ludwig Bermann was her accompanist.

—A. B.

Ellabelle Davis, Soprano
Kaufmann Auditorium, March 8

Ellabelle Davis' program, consisting entirely of lieder, featured Schumann's cycle Frauenliebe und Leben



Ellabelle
Davis

and was rounded out with groups by Schubert, Hugo Wolf, and Richard Strauss.

The soprano's performances were uniformly remarkable for sensitive phrasing, unflinching taste, and emotional conviction. Even in the opening Schubert group, where the singer had yet to achieve complete breath control and warmth of vocal quality, the stylistic security of her approach and the meaningful molding of every detail made for beguiling interpretations. In the ensuing Schumann cycle the voice emerged freely and fully, and the results were nothing short of inspired. The inner radiance of Miss Davis' interpretation of the Schumann cycle seemed to carry past the intermission into the long group of Wolf lieder that opened the second half of the recital. She managed to convey in each of eight songs of widely contrasting moods not only the right atmosphere but a sense that each of the songs was of supreme importance. Arpad Sandor was the sympathetic accompanist.

—A. B.

OTHER EVENTS

A Three Faiths Choir Festival, given as part of Columbia University's bi-centennial celebration and arranged under the direction of Douglas Moore, head of the university's music department, was held at St. Paul's Chapel on Jan. 19 and 20. Ensembles participating in the two-day festival were the choirs of Union Theological Seminary, Hugh Porter, director; the choir of the Hebrew Union School of Sacred Music, A. W. Binder, director; and the Concert Choir, of which Margaret Hillis is director. . . . Among the composers represented in

(Continued on page 32)

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Orchestras in New York

(Continued from page 28)

been played before. Perhaps under Toscanini the final Saltarello suggested mortal abandon less than Olympian gambols of a Beethovenesque sort; on the other hand the Andante was not dragged by him, as it is by some conductors.

The radio audience could not guess, either, what utterly sure, economical gestures of Toscanini's were producing the dazzling performance they heard of Strauss's Don Juan. The orchestra, responding with trigger-sharp virtuosity to these slight but ineluctable commands, turned in a reading of the utmost virility; it was pure air and fire. The amorous episodes suffered a little in the process, one musical depiction of dalliance being treated much like the next—but when one has magnificent drama it is ungrateful to ask also for love lyrics. This was a heroic, not an erotic Don Juan.

The Concert ended with a beginning: Weber's redoubtable Oberon Overture, which provided a rousing postlude.

—F. M.

Russian Choral Works Presented by Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Frances Yeend, soprano; Lorna Sydney, contralto; David Lloyd, tenor; Mack Harrell, baritone. Temple University Choirs, Elaine Brown, director. Carnegie Hall, March 2:

The Bells Rachmaninoff
Alexander Nevsky Prokofiev

In a shrewdly planned program, Mr. Ormandy coupled two striking choral works that are wholly Russian in spirit but completely different in form. The Bells, written in 1913, is exactly what Rachmaninoff labeled it, a choral symphony. The orchestra itself is used in many ingenious ways to suggest the sounds of bells, and the voices are treated as a part of the orchestra while they are projecting the text based on Poe's poem. The total sound is thick, rich, and often of great beauty; there are the characteristic arching Rachmaninoff melodies, and the moody, sprawling work is not without a sound formal base. Still, the sweet, lush harmonies have not stood too well the passing years.

Prokofiev's cantata, completed in 1939, was drawn from his music for the famous Eisenstein film. With all the sophisticated musical devices he could command, the composer has produced a broadly and explicitly told story, as in a brightly colored children's book. The voices are wisely pitted against the orchestra, and all sorts

of extra percussive devices are frankly resorted to in an entertaining work.

The two scores were meat and drink to Mr. Ormandy, the orchestra, Mrs. Brown's finely trained choruses, and the effective soloists. The players produced one shining tone color after another of the utmost sumptuousness, and the splendor of sound all evening was virtually overwhelming. In The Bells, the soaring solo lines were superbly sung by Frances Yeend (in brilliant voice), David Lloyd, and Mack Harrell. Lorna Sydney's solo in Alexander Nevsky was tonally not too well focused, but the contralto sang earnestly and with the same clear diction as that of her colleagues.

The program carried the welcome announcement that The Bells has been recorded by the above artists for Columbia, which will issue the work this year. The orchestra has already recorded Alexander Nevsky for the same company.

—R. A. E.

Dallapiccola Work In Philharmonic Program

New York Philharmonic-Symphony, Guido Cantelli conducting. Carnegie Hall, March 4:

Overture to La Cenerentola....Rossini
Symphony No. 4 (Italian).....Mendelssohn
Symphonic Fragments from the ballet
MarsiaDallapiccola
(First New York concert performance)
La MerDebussy

In print this program looked ideal, like a ruler-drawn crescendo sign: a lively overture, an elegant symphony, a new modern work, and La Mer. In performance, the effect was just the opposite. Rossini's Cenerentola Overture started things off with gusto, after which there was a diminuendo of satisfaction until the last part of the Debussy.

A concert containing both the Italian Symphony and La Mer stands in need of something rough-hewn in between, whereas the new work by Luigi Dallapiccola turned out to be more of the same—refined and Mediterranean. It is a series of excerpts from a ballet dealing with the story of Apollo and Marsyas. The music sounded attractive, rhythmic, scored in glowing colors for a big orchestra, and harmonically of the brand of post-impressionism that has been Italy's chief musical export of late. It seemed essentially scenic music, a string of picturesque episodes, without any particularly outstanding thematic ideas to tie them together.

Mr. Cantelli's Mendelssohn was exemplary except for the slow movement, which lacked shadows. The crepuscular magic that hovers over so

many pages of La Mer was scarcely communicated. The first seascape was treated with a heavy hand. The second, which ought to have sparkled all the more, sounded deliberate. It was not until the third and last, with its stormy argument between the elements, that Mr. Cantelli hit his stride. Here his great gifts for power and control found ample outlet, and the movement thundered to a close like an exultant Triton.

—F. M.

Szigeti Soloist With American Chamber Orchestra

An all-Mozart program, played delicately and with great love on the part of all involved, provided a delightful weekend afternoon at Town Hall, on March 6. Robert Scholz led the American Chamber Orchestra through the Overture to Lucio Silla; the Symphony No. 13, in F, K. 112; and the Symphony No. 28, in C, K. 200. And as if this were not enough, Joseph Szigeti was present to play two violin concertos—No. 2, in D, K. 218; and No. 3, in G, K. 216.

Mr. Szigeti brought to these slight pieces a full measure of dynamic and phraseological subtlety—he played them for neither more nor less than they were worth. Certainly, brilliance he eschewed even more than is his custom, and the direct, plain-spoken quality of the particular music involved would suggest that this was precisely the correct treatment. Mr. Scholz provided discreet accompaniments for the violinist and, in general, made a distinguished contribution to a charming and lovely program.

—W. F.

Toscanini Conducts Beethoven Program

On March 7, Arturo Toscanini led the NBC Symphony in Beethoven's Leonore Overture No. 2 and the Sixth Symphony, two works with which he has long been associated. And he presented them with the authority and insight that has become characteristic of this conductor's familiarity with, and particular affinity for, the music of Beethoven. There was a wonderful sense of spaciousness in the Andante movement of the symphony, and a towering grandeur in the Storm pages, that served as keystones to an eloquent and penetrating performance. Mr. Toscanini's now more relaxed approach to the major items in his repertoire placed much of the work's inner detail into new perspective. The orchestra, with which he was making his second appearance during this final six weeks of their season, responded magnificently to his every wish.

—C. B.

OTHER CONCERTS

The CBS Radio Orchestra was led by Leopold Stokowski in the network's Twentieth Century Concert Hall program of Feb. 21, featuring a performance of the Washington's Birthday movement from Charles Ives's Holiday Symphony. The demands of this score necessitated a search for two jew's-harp players, the two selected from 24 applicants being Harold Coletta and Eddie Grosso. Mr. Stokowski also conducted the orchestra in the first three movements of Paul Creston's Partita for Flute, Violin and Strings. Nell Tangeman was guest soloist on the Feb. 28 program, conducted by Alfredo Antonini. She sang Chausson's Chanson Perpetuelle and two songs of MacDowell. The orchestral works were two short Lully pieces and Milhaud's Symphony No. 4 for Strings. Mr. Antonini returned on March 7 to conduct Cowell's Hymn, Chorale and Fuguing Tune No. 8 and Anthel's Serenade for Strings.

For his penultimate appearance with the NBC Symphony on Feb. 14, Guido Cantelli led the orchestra in the Overture to Rossini's La Cenerentola and Tchaikovsky's Fourth Symphony.

(Continued on page 32)

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Backstage at the Philadelphia Orchestra concert in Carnegie Hall on March 2, Eugene Ormandy, conductor, presents Frances Yeend, soprano, who was a soloist, with a score of the Verdi Requiem, specially bound in a white drum skin from the percussion section and inscribed to the singer in commemoration of her sixteenth appearance with this orchestra and her 150th with a major American symphony (Photograph by Jules Schick)

Metropolitan Opera

(Continued from page 24)
Collins danced with her customary liteness in the Triumphal Scene ballet, and Faust Cleva conducted.

—R. A. E.

Tannhäuser, March 8

The fifth performance of the new production of Tannhäuser almost did not take place. An unforeseen stagehands' strike, which began on the morning of March 8, first disrupted a dress rehearsal for the following evening's revival of Norma and then threatened to cancel the evening's Tannhäuser.

The strike was finally settled around 7 p.m., and the stagehands began to arrive at 7:20, whereas they normally arrive at 6. Working at great speed they were able to raise the curtain only about fifteen minutes late, after Rudolf Bing, general manager of the Metropolitan, had assured the audience that there would be a performance. "In case anything or anyone is missing," Mr. Bing said, "I ask for your indulgence." As a matter of fact, the performance went smoothly, except for one stagehand's shouted "Hey, Sam!", which could be clearly heard in the auditorium, and for the omission of the two horses at the end of Act I.

During the day, in order to get the Norma rehearsal under way, Mr. Bing; his assistants; members of the Norma cast; and even Anthony A. Bliss, of the board of directors, helped

backstage, moving props and platforms, raising and lowering curtains.

The strike centered around a retroactive increase in pay, to which the Metropolitan would not agree until a new contract covering the 1953-54 and 1954-55 seasons were negotiated—a process now going on. The union insisted on the increase as a pre-condition to further negotiations. In a compromise solution, the Metropolitan agreed to make immediately a one per cent increase retroactive to June 1, 1952.

The actual performance of Tannhäuser seemed to suffer from the day's uncertainties. Max Rudolf, conducting the work for the first time at the Metropolitan, was so intent on bringing out the expressive details of the score that there was little momentum to the music; nor did the orchestra play well all of the time. Ferdinand Frantz, a new Landgraf, sang with the authority of an artist experienced in the role, and the performances of Margaret Harshaw, as Elisabeth, and George London, as Wolfgram, were as fine as always. Others in the cast were Astrid Varnay, as Venus; Heide Krall, as the Shepherd; Ramon Vinay, as Tannhäuser; and Brian Sullivan, Clifford Harvout, Paul Franke, and Norman Scott, as the other Knights.

—R. A. E.

OTHER PERFORMANCES

A second performance of La Forza del Destino, in addition to that of Feb. 2, reviewed above, brought the New York debut of Gino Penno in the role of Don Alvaro. The Italian tenor was indisposed at the time of his scheduled debut, for which he was to sing Radames in the Aida of Feb. 13, and was forced to delay his initial appearance on the Metropolitan stage until the 17th. Herva Nelli also sang her first Leonora in the same performance of La Forza, replacing Zinka Milanov, who was asked to forego her appearance in view of a revised rehearsal schedule for the revival of Bellini's Norma, in which she was preparing to sing the title role.

The six-week period from Jan. 25 to March 6 also listed four performances of Boris Godunov in addition to that noted above. Cesare Siepi made his initial appearance of the season in the title role, on Feb. 10, when James McCracken sang his first Missail. A performance of the Moussorgsky opera on March 6 was the occasion of a Metropolitan debut by Charles Anthony, as the Simpleton, and Paul Franke's first appearance this year in the role of Shuiski.

A performance of Don Giovanni on March 2 listed a first of the season by Eugene Conley as Don Ottavio. Il Trovatore, on Feb. 22, brought Mr. Penno in the role of Manrico, and Fedora Barbieri as Azucena for the first time this season.

The Aida of Feb. 27, a benefit for the Manhattanville College Scholarship Fund, brought the first appearances this year of Miss Nelli in the title role, Robert Merrill as Amonasro, and Nicola Moscona as Ramfis. Mr. Baum sang his first Radames of the season in a matinee of the Verdi opera on the 20th.

A performance of La Bohème on Feb. 26, subsequent to that reviewed above listed firsts of the season by three artists—Jan Peerce as Rodolfo, Renato Capecchi as Marcello, and Patrice Munsel as Musetta.

The only showing of the Metropolitan's new Faust during the six weeks

was that of Feb. 24, in which Nadine Connor sang her first Marquise of the season. Eugene Conley was called upon to replace Jussi Björling, whose continuing illness did not allow his appearing in the title role.

Other performances listing first-time changes of cast for this season were the Fledermaus of Feb. 15, with Hilde Gueden as Rosalinda, Virginia MacWatters as Adele, and Blanche Thebom as Prince Orlofsky; the Traviata of Feb. 11, with Mr. Capecchi as Germont; an earlier matinee of the Verdi opera on Feb. 6, with Leonard Warren in the same role; the Rigoleto of Jan. 30, with Richard Tucker as the Duke and Clifford Harvout as Monterone; and a matinee of Lucia di Lammermoor on the same day, with Frank Valentino in the role of Enrico.

Recitals

(Continued from page 30)
the second annual Bennington Conference Series concerts on Jan. 28 at the YM and YWHA were Louis Calabro, Carleton Gamer, Elias Tanenbaum, and James Dalglish, co-winner of this year's Gershwin Award. . . . An all-Stravinsky program on Jan. 31 at the Circle-in-the-Square offered the first local performance of his new Septet, written last year. . . . The League of Composers presented its first concert of the season on Feb. 1 at Carnegie Recital Hall. The program included Piston's Quintet for Flute and String Quartet, played by the Kroll Quartet in honor of the composer's sixtieth birthday. . . . Five first-desk men with the Philadelphia Orchestra who form an ensemble called the Philadelphia Woodwind Quintet were heard in a concert sponsored by the Columbia University of Arts and Sciences on Feb. 3. The five members of the group are William Kincaid, flute; Anthony Gigliotti, clarinet; John de Lancie, oboe; Sol Schoenbach, bassoon; and Mason Jones, horn. . . . The weekend of Feb. 6 brought a Composers Forum concert at McMillin Theatre, in which Marion Bauer and Leslie Bassett were the composers represented; and, on Sunday, a program at Cooper Union that listed the premiere of a twelve-tone jazz work, Quartet Concertant, by Teo Macero. . . . The Kroll Quartet made a second appearance during the fortnight in the third Musicians Guild concert at Town Hall on Feb. 8. . . . Jascha Heifetz was accompanied by Emanuel Bay in a recital at the Brooklyn Academy on Feb. 9. . . . Zino Francescatti was heard in his only New York recital on Feb. 20 at the Hunter College Auditorium. . . . Andres Segovia gave his second recital of the season at Town Hall on the same evening. . . . An all-Schubert program at Circle-in-the-Square on Feb. 21 enlisted the services of Mieczyslaw Horszowski, Alexander Schneider, and Frank Miller, appearing as an ensemble. . . . Salamone Rossi, a court musician in Mantua at the end of the sixteenth century, was honored by the New York Pro Musica Antiqua in a program at the YM & YWHA on Feb. 22. Mary MacKenzie, contralto, and James Mathis, pianist, appeared in a joint debut recital at the Y on Feb. 28. . . . The Society for the Second Performance of American Music, under the direction of Robert Mandell, gave its initial concert on Feb. 27 in the auditorium of the New School.

On March 2 the Fleetwood Singers, under their founder-conductor James Fleetwood, made a Town Hall appearance, singing Ockeghem's Missa Prolationum and works by Brahms and Benjamin Britten. . . . Three new violin and piano works were performed for the first time locally in the second Bennington Composers Conference concert at the YM & YWHA on March 3. They were a sonata by William Ames, Dorothy Wilson's

Duo, and James Dalglish's Ballad. A Trio for flute, viola and guitar by Frank Wigglesworth received its American premiere. . . . The New Symphony was heard in the first performance of Julius Hijman's Symphonic Suite (1938) in its March 4 concert at the Central Needle Trades Auditorium. Maurice Bonney conducted. . . . The first of three Encore Concerts was given on March 6 at Carnegie Recital Hall. The new work was a Sonata for piano by Judith Dvorkin. . . . Friedrich Gulda made his sole recital appearance in New York this season the same evening at Hunter College. . . . The Collegium Musicum of New York presented another concert in its current series at Circle-in-the-Square on March 7. . . . That Sunday also brought recitals by the duo-pianists Appleton and Field at Carnegie Recital Hall and by Andres Segovia in his third and last appearance of the season at Town Hall.

Orchestras

(Continued from page 31)
The Story of the Concerto was the theme of the fourth New York Philharmonic-Symphony Young People's Concert on Feb. 20. It was demonstrated by Wilfred Pelletier with the assistance of Carol Stein, seventeen-year-old violinist (daughter of the violinist Lillian Fuchs); Robert Gardner, seventeen-year-old cellist (son of Maurice Gardner, conductor of the Great Neck, L. I., Symphony); and Agustin Anievas, eighteen-year-old pianist, in two movements of a triple concerto by Emanuel Moor. The other illustrative work was Vivaldi's Mandolin Concerto in C, with John Cali as soloist. The surprise celebrity for this concert was Blanche Thebom.

Another young people's concert was presented a week later by the Little Orchestra Society. Max Leavitt served as narrator for a fifty-minute version of Humperdinck's Hansel and Gretel, with William Diehl and Barbara Moser in the title roles and Ruth Kobart as the Witch. Phyllis Curtin sang the parts of the Sandman and the Dew Fairy.

Franz Bibb conducted the City Symphony in a program at the American Museum of Natural History on Feb. 28 that included Chopin's First Piano Concerto, with Claude Frank as soloist, and a group of arias sung by Philomena Mendus, soprano.

New Jersey Chorus To Sing Honegger Work

MONTCLAIR, N. J.—The Oratorio Society of New Jersey will be heard in a performance of Honegger's King David at East Orange High School on March 30. Arnold Moss will appear as narrator with the 100-voice chorus directed by Clarence Snyder, and soloists will be Ruth Diehl, soprano; Mary Hopple, contralto; and John McCollum, tenor. The performance will be accompanied by a full orchestra.

The society's first offering as a group in the fall of 1952 was Horatio Parker's Hora Novissima, followed in February by Brahms's German Requiem. In April 1953, the chorus was heard in three performances of Beethoven's Ninth Symphony with the New Jersey Symphony under Samuel Antek, and in May, in an a cappella program featuring Randall Thompson's The Peaceable Kingdom. In its two concerts this season they have presented Mendelssohn's Elijah, Mozart's Missa brevis in C major, K. 115, and Holst's Two Psalms.

Mr. Snyder's objective in founding the Oratorio Society was to bring choral music to the residents of northern New Jersey that they might not otherwise hear in their churches. The list of subscribing members has been growing steadily since the initial concert last year.

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Cincinnati Symphony Presents Program In Memory of Former Concertmaster

Cincinnati

MARIAN ANDERSON was soloist in Mahler's Kindertotenlieder and the O Don Fatala aria from Verdi's Don Carlo at the Jan. 15 and 16 concerts of the Cincinnati Symphony under Thor Johnson, conductor. Even though her rich, mellow voice was not at its best of former years, her unusual artistry and sensitive interpretative insight made her performance rewarding. There was depth of understanding in the Mahler and fine dramatic potency in the Verdi.

The entire concert was dedicated to the memory of Emil Heermann, loyal and beloved concertmaster of the orchestra for 36 years, whose death occurred that week. The Andante from K. P. E. Bach's Concerto for Orchestra in D major was appropriately added to the program in memoriam. Other numbers on the program were Haydn's Symphony No. 95 in C minor, three Dvorak Slavonic Dances, and a first local performance of Villalobos' Uirapuru (The Enchanted Bird). The barbaric sonorities and bizarre effects in the last made for an entertaining showpiece for the orchestra.

Nikolai Malko, guest conductor for the Jan. 22 and 23 symphony concerts altered the seating for his appearance: violins together, cellos in the former place of the second violins. Improvement in the sound quality of the ensemble seemed considerable, with the string sonority more pronounced and the resonant quality of the cellos unmarred. Good balance and clear texture were especially noticeable in Prokofiev's Suite from The Love of Three Oranges and Wagner's Siegfried Idyll, also in Tchaikovsky's Fifth Symphony. In the Tchaikovsky Mr. Malko's reading was refreshing, having depth and authority without being overloaded with emotional stress. Rossini's Overture to Semiramide opened the program.

Rudolf Serkin was the magnificent soloist in Beethoven's Concerto No. 1 in C major and Strauss' Burleske at the Feb. 5 and 6 concerts. Mr. Serkin is fantastically resourceful in making the piano express all that he knows and feels about the music he plays. His communicative powers and his musical speech are of the rarest kind. Sinfonia for Orchestra by Charles Hamm, local composer, who is a faculty member at the Conservatory of Music, was given its world premiere. The work was commissioned by Mr. Johnson.

Hamm's Sinfonia Assayed

Mr. Hamm has been very successful in the writing of chamber operas. His Monkey's Paw has received numerous performances, and his The Secret Life of Walter Mitty, based on the Thurber story, won the prize offered by Ohio University for a new chamber opera last year. Perhaps he is not yet ready for a significant orchestral work, as the material of his Sinfonia did not seem weighty enough for serious development. The third movement was the best, and the first the weakest. However, the work was sufficiently interesting in its tonal combinations to give the impression of considerable talent.

Leonard Rose was the soloist at the Feb. 12 and 13 concerts, playing the Dvorak B minor Concerto for Cello and Orchestra. He is a sincere artist who has a spacious, incredibly vibrant, exquisite tone, and his musicianship is of the highest caliber. Baruch Cohon's cantata Let There Be Light, for soloist (Abraham S. Braude, baritone, at this concert) and mixed chorus (Bureau of Jewish Ed-

ucation Choral Society, Cincinnati College of Music Chorus, and University of Cincinnati Glee Club) was presented by Mr. Johnson in recognition of National Jewish Music Month.

Witold Malczuzynski gave a recital on Jan. 20, and Jascha Heifetz on Feb. 11, at Taft Auditorium as the fourth and fifth attractions of J. Herman Thuman's Artist Series. Mr. Malczuzynski's playing was cleanly articulate and imbued with commanding musical insight, though lacking in impressive warmth.

Other than the seldom-heard Bruch Scottish Fantasy and the Bach Sonata No. 1 in G minor, Mr. Heifetz's program was a disappointment. He began with Grieg's C minor Sonata and ended with the Bizet-Waxman Carmen Fantasy. A first performance of M. Avidom's Concertino provided an arresting though not a pretentious novelty. As usual Mr. Heifetz's technical wizardry and expansive tonal variety won audience favor. The distinguished pianist Emanuel Bay was his expert collaborator.

Recitals, Stage Works Heard

The Matinee Musical Club presented Robert Rounseville, tenor, on Jan. 21, and duo-pianists Gold and Fildale on Feb. 7 in recitals at the Hotel Netherland Plaza's Hall of Mirrors. The Gold and Fildale program included the Six Pieces, Op. 60, by von Weber, Sonata 1953 by Poulenc and Debussy's Six Epigraphes Antiques. They played with individual virtuosity, faultless integration, and winning enthusiasm.

On Mr. Rounseville's program were songs and arias by Mozart, Dowland, Schubert, Poulenc, Offenbach, and others. With Howard Barr at the piano, the tenor's singing was refreshing and natural, and was made even more attractive by his skill and charm as a recital personality.

The Cincinnati Chamber Music Society presented the Juilliard String Quartet in a concert that listed Mozart's G major Quartet (K. 387), Bartok's Quartet No. 3, and Beethoven's A minor Quartet, Op. 132, on Jan. 19 at the Taft Museum. Well defined musical continuity in their seriously considered musicianship, brilliant tone, and finely balanced ensemble marked their playing. The Bartok was given a most persuasive interpretation.

The Music Drama Guild repeated its former success, the Rice-Weill Street Scene, on Feb. 10, 11 and 12 at the Cox Theater. Outstanding in the large cast were Charlotte Shockley, Patricia Morgan, Marilyn Taylor, and Jerry Helton. David Ahlstrom was the competent conductor.

Ballet Theater gave afternoon and evening performances on Jan. 16 at Emery Auditorium and introduced to Cincinnati its new The Capital of the World. New and old favorites in the company were Melissa Hayden, John Kriza, Igor Youskevitch, Eugene Tanner, Ray Fittell, Lupe Serrano, and Scott Douglas.

—MARY LEIGHTON

Philadelphia Oboist Retires From Orchestra

PHILADELPHIA.—Marcel Tabuteau, solo oboist of the Philadelphia Orchestra since 1915, has retired from that organization after a fifty-year professional career. Affectionately and respectfully called "maestro" by his junior colleagues in the orchestra, many of whom were students in his classes at the Curtis Institute, Mr. Tabuteau will return to his home, Cap Sissie, in Southern France.

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Obituaries

PAUL ALTHOUSE

Paul Althouse, 64, noted American tenor, died at his New York home on Feb. 6. Following some thirty years of opera and concert singing, Mr. Althouse retired in 1943. Since 1940 he had devoted his time in part to the training of young American singers. His career was unusual in that he was initially a singer of bel canto roles and later became a Wagnerian Heldentenor.

Mr. Althouse was born in Reading, Penna., and received his early musical education there, also attending Bucknell University, which awarded him an honorary degree in 1941. In voice he was a pupil of Perley Dunn Aldrich, Oscar Saenger, and Percy Rector Stephens. He began his professional career as a member of the Hammerstein Opera Company in Philadelphia.

In 1912-13, Mr. Althouse was engaged by the Metropolitan Opera and made his debut there at 23 as Dimitri in the first American performance of Boris Godounoff. He remained a member of the company for ten years, singing Italian and French roles, including Radames, Rodolfo, Pinkerton, Don José, Turiddu, Gounod's Faust, Samson, and Cavaradossi. He also created the tenor roles of four American works—Cadmus's Shanewis, Herbert's Madeleine, De Koven's Canterbury Pilgrims, and Breil's The Legend.

For a time after 1922 the tenor devoted himself exclusively to the concert stage, visiting Europe, Australia, and New Zealand. In Europe he began a nine-year study of Wagnerian roles and sang some of them in Berlin, Stuttgart, and Stockholm. In 1932-33 he appeared under Arturo Toscanini with the New York Philharmonic-Symphony in excerpts from Die Walküre. Mr. Althouse's success in this field was such that the following year he was re-engaged by the Metropolitan as a leading tenor in the German repertory. He was the first American ever to sing the role of Tristan at this house.

In 1935 Mr. Althouse was the Siegmund opposite Kirsten Flagstad in her American debut as Sieglinde. He was later heard as Parsifal and in various Ring roles, including Siegfried.

He subsequently appeared as guest artist with other opera groups and orchestras and, in 1940, was soloist at the opening of the New York World's Fair.

After his retirement from active singing, Mr. Althouse coached a number of singers, including Richard Tucker and Eleanor Steber. He was a member of the American Academy of Teachers of Singing, the National Association of Teachers of Singing, and the New York Singing Teachers Association. Surviving are his second wife, Cecilia Glynn Althouse, and two daughters by a previous marriage.

ALLEN CARTER HINCKLEY

Allen Carter Hinckley, 76, bass-baritone, a one-time member of the Metropolitan Opera, died at Sunnyside Sanitarium, Yonkers, N. Y., on Jan. 28. In recent years he had been active as a voice teacher and as director of the Village Light Opera group, which presented Gilbert and Sullivan operettas in New York.

Mr. Hinckley received his vocal training in Germany as a student of Cosima and Siegfried Wagner. He appeared in opera there and in England, returning to this country in 1908 to make his debut at the Metropolitan as Hunding in Die Walküre. He stayed with the company until 1911 and returned for a season in 1913-14. Later he joined the Chicago Opera Company. He was head of the Kansas City Conservatory for sixteen



Paul Althouse

years before becoming director of the Chicago Light Opera Company. He leaves his widow, the former Elizabeth Skinner, and a son, Hugh F. Hinckley.

HENRY SOUVAINE

Henry Souvaine, 59, composer and producer of radio programs, died at his home in New York on Jan. 30. For the past fourteen years he had been in charge of the Metropolitan Opera broadcasts and produced its intermission features, Opera News on the Air, and Opera Quiz.

A native of Salt Lake City, Mr. Souvaine began his career as a child prodigy violinist. He later turned to writing scores for Broadway musicals, among which were Comic Supplement, in collaboration with J. P. McEvoy, and Marry-Go-Round, in 1927. As a radio producer he was responsible for arranging the debuts of Arturo Toscanini, Jascha Heifetz, Yehudi Menuhin, Marian Anderson, Artur Rubinstein, and others. Surviving are his second wife Mrs. Geraldine Souvaine; a son, Henry D. Souvaine; and two sisters.

MRS. M. WOOD HILL

STAMFORD, CONN.—Mrs. Mabel Wood Hill, 83, composer, who signed her work M. Wood Hill, died here on March 1. Mrs. Hill was known particularly for her transcriptions of Bach and for her vocal works, one of which, The Jolly Beggars, was commissioned by the Canadian Government in 1928 for the Banff Festival of that year.

Mrs. Hill was born in Brooklyn and received her formal education at Smith College. She studied music in New York with Walter Henry Rothwell and Cornelius Rybner. For her songs she was given awards by the Associated Glee Clubs of America and Canada and from the National League of American Pen Women. She was cited last year by Town Hall as "an example of fine American citizenship of which this City of New York is justifiably proud". She was a founder of the New York and Brooklyn Music School Settlements.

She is survived by a son, Edward, and two brothers, Willis D. and Cornelius D. Wood.

RICHARD V. ROSS

BALTIMORE.—Richard V. Ross, 39, head of the organ and sacred music department at Peabody Conservatory and former organist of St. Thomas Church in New York, died here suddenly on Feb. 7.

ARTHUR M. OBERFELDER

Arthur M. Oberfelder, 63, for 35 years a leading theatre and concert manager in Denver, died at his New York apartment on Jan. 30. He had been ill for several months but had planned in two days to return to Denver to present four engagements of the Agnes de Mille Dance Theatre in that territory.

Mr. Oberfelder was one of this country's most enterprising managers, presenting operas and plays in Denver Auditorium and booking attractions in Colorado Springs, Boulder, and Pueblo, Colo., as well as in various cities in Wyoming, Nebraska, and North Dakota. He handled the western part of the Metropolitan Opera tour in 1948 and 1949 and last summer managed a series of concerts at the outdoor auditorium in Red Rocks, Colo.

Born in Sidney, Nebr., Mr. Oberfelder studied law at the University of Nebraska. It was while serving as secretary to William Jennings Bryan on a tour of the Redpath Chautauqua circuit that he first gained an interest in the entertainment field. In 1932 he arranged a country-wide tour of George Bernard Shaw's The Apple Cart and, seven years later, organized the Legitimate Theatre Corporation of America. Among the musicians he presented in his territory were Amelita Galli-Curci, Jascha Heifetz, and Pavlova. "The one we missed was Caruso," he once said.

He is survived by his wife, the former Helen Marx; a daughter, Mrs. Henri Masarky, of Teaneck, N. J.; and two grandchildren.

LOUISE JARECKA

Mrs. Louise Llewellyn Jarecka, 74, concert soprano, died at her New York home on March 6. Mrs. Jarecka was born in Iowa and studied music in Chicago and at the Schola Cantorum in Paris. She was Paris correspondent for MUSICAL AMERICA while contributing to magazines and newspapers in London and New York.

Later, as a student with Marcella Sembrich in New York, Mrs. Jarecka was invited by President Wilson to sing at the White House. She was also a guest artist at the Congress of Mid-European Nations in Philadelphia.

For fifteen years the soprano traveled in Europe singing with many orchestras and in the Polish opera. In 1949 she organized the American tour of American traditional arts, which was recently filmed in color for educational groups. She is also the author of several books, most of them dealing with Poland.

Her husband, Tadeusz Jarecki, composer, and a sister, Mrs. James A. Devitt, survive.

HILDA OHLIN

Hilda Ohlin, 45, concert and operatic soprano, died at New York Hospital on Feb. 12. A native of Denver and a graduate of the Chicago Musical College, Miss Ohlin was given vocal training by Paul Althouse, Isaac Van Grove, Povla Frijsch, and Maurice Fauré, of the Paris Opéra. She appeared in more than fifty performances during her five seasons with the Chicago Civic Opera Company, including the American premiere of Respighi's La Fiamma, in which she sang the role of Monica. In the last several years, she appeared in recitals and with major orchestras in 36 states.

EDWARD MATTHEWS

WOODBIDGE, VA.—Edward Matthews, 49, baritone, member of the original cast of Porgy and Bess, was killed in an automobile accident near Woodbridge on Feb. 20. Mr. Matthews was professor of voice at Virginia State College in Petersburg.

A native of Ossining, N. Y., and a graduate of Fisk University in Nashville where he received a master's degree, Mr. Matthews created the role of Jake, the fisherman, in the Gershwin work when it first opened on



Arthur M. Oberfelder

Broadway in 1935. He also appeared in the role of St. Ignatius in the Stein-Thomson Four Saints in Three Acts in both the original production of 1933 and the revival of two seasons ago. In addition to appearances at Town Hall and Carnegie Hall in New York, the baritone made several concert tours of Central and South America.

Surviving are his wife, Mrs. Alton Matthews, his parents, and three sisters, including the soprano Inez Matthews.

LINTON MARTIN

PHILADELPHIA.—Linton Martin, 65, music and drama editor of the Philadelphia Inquirer, died at Graduate Hospital on March 13. Born in Philadelphia, Mr. Martin began his journalistic career on the Philadelphia Press in 1911. He was associated with the Evening Ledger and the North American before joining the Inquirer in 1925 as music critic. He was the author of numerous articles for music publications and served as commentator for Philadelphia Orchestra broadcasts.

MRS. JOSEF STRANSKY

PHILADELPHIA.—Mrs. Josef Stransky, widow of Josef Stransky, conductor of the New York Philharmonic Orchestra from 1911 to 1923, died at her home in Germantown on Feb. 2. Before her marriage in 1912, Mrs. Stransky was soprano soloist at St. Bartholomew's Episcopal Church in New York when Leopold Stokowski was organist there. She met her future husband while appearing with the Philharmonic in a performance of Beethoven's Ninth Symphony.

MRS. R. A. BERNSTEIN

MRS. R. A. Bernstein, 80, New York business representative of the Musical Leader, died at her home in Manhattan on Feb. 9. Mrs. Bernstein was the sister of Marion Bauer, composer and critic for the Chicago publication. Another sister, the late Emily Frances Bauer, was a former editor of the magazine.

LOUIS F. JUDKINS

MESA, ARIZ.—Louis F. Judkins, 37, west-coast representative of Civic Concert Service, Inc., died suddenly here on Feb. 25. In addition to eight years of affiliation with Civic, Mr. Judkins was also manager of the Seattle Symphony and director of public relations at Portland State College, Portland, Ore.

MRS. JOHN T. HOWARD

GLEN RIDGE, N. J.—Mrs. John T. Howard, 63, wife of the secretary of the American Society of Composers, Authors and Publishers, died at her home here on March 7.

BALANCHINE SUMS UP

Noted choreographer gives his ideas

of ballet in compendium for general reader

By ROBERT SABIN

BALANCHINE'S COMPLETE STORIES OF THE GREAT BALLETS. By George Balanchine. Edited by Francis Mason. With an annotated selection of recordings by Jacques Fray. Illustrated with photographs and drawings. New York: Doubleday & Company. 1954. \$5.95.

I KNOW very few books about art so packed with information, wisdom, and unexpected insights as this one. It is much more than the title suggests, for it contains a wealth of information about George Balanchine's early life, his development as a dancer and choreographer, and his ideas.

The reader will find here what Balanchine thinks about dancers, about teaching, about tradition, about the private problems of the dancer's life, about the historical development of ballet, and a multitude of other subjects. Best of all, he will discover in these pages a modest, very practical, surprisingly down-to-earth personality: George Balanchine. Many Russians, transplanted to America, have found it necessary (perhaps as a defensive gesture against a feeling of loneliness or insecurity) to adopt the "grand manner," even when it was not natural to them. Of this there is not a trace in Balanchine. He is utterly simple and to the point—humorous, direct, business-like. Obviously he has become an American in a very deep and admirable sense, while retaining his ties with European traditions and views of life.

Here is what he has to say about people who affect a false knowledge of dance: "There are many so-called connoisseurs who try to dictate a certain style of ballet dancing, and they talk about a tradition that they never knew. Fortunately, this does not endanger the progress or development of ballet, because the real public—the people who sit in galleries, at a small admission price which most of them can ill afford—can distinguish good dancing from an inferior imitation of a style which was interesting a hundred years ago. Every performance demonstrates that this is the true ballet public, without prejudice or fake balletomanism."

Yet Balanchine does not scorn tradition as such. In writing of what is necessary to be a choreographer, he says: "You must go through tradition, absorb it, and become in a way a reincarnation of all the artistic periods that have come before you. For instance, you must be able to know and feel how people acted and moved in Molière's plays, what sense of humor those people had, what their stage looked like. If you are going to do an Italian ballet set in a certain period, you try to go to Italy and become a part of that world. Then you put everything together—your dancing technique, your preparation in tradition, your knowledge of music, your ability—and something happens. A ballet is born."

Especially fascinating is his description of his working methods. Balanchine begins in one of two ways: either he begins with the idea and then looks for suitable music or he hears a certain piece of music which inspires him with an idea. "This idea need not be explicitly dramatic, as in a narrative ballet such as *Prodigal Son* or *Orpheus*; it need not have a written libretto. On the contrary, the idea might consist only in a *location*, a place, where I might wish dancing to take place, the particular people I want to dance there, and a special mood. *Cotillon* and *La Valse*, for instance, don't have plots, but they are dramatic in their casting, their dancing, and the mood which action and music evoke." Throughout the book, Balanchine (the son of a composer and himself a brilliantly gifted musician) emphasizes the close relationship between music and ballet: "Actually, it seems to me that the music of Bach and Mozart is always very close to dancing. It would be wrong to say that all music should be danced, but I think that the greatest music is never far from dancing. I agree with the poet who said that music rots when it is too far removed from the dance, just as poetry rots when it departs too far from music."

How Ballets Are Born

One of the most illuminating of the ballet analyses in the main body of the book is that of Balanchine's *Serenade*. He tells us: "Because Tchaikovsky's score, though it was not composed for the ballet, has in its danceable four movements different qualities suggestive of different emotions and human situations, parts of the ballet seem to have a story: the apparently 'pure' dance takes on a kind of plot. But this plot, inherent in the score, contains many stories—it is many things to many listeners to the music, and many things to many people who see the ballet. . . . To tell a story about something is simply a very human way of saying that we understand it. Making a ballet is a choreographer's way of showing how he understands a piece of music, not in words, nor in narrative form (unless he has in mind a particular story), but in dancing."

Serenade evolved from an evening ballet class in stage technique at the School of American Ballet in 1934. "The class contained, the first night, seventeen girls and no boys. The problem was, how to arrange this odd number of girls so that they would look interesting. I placed them on diagonal lines and decided that the hands should move first to give the girls practice. . . . The next class contained only nine girls; the third, six. I choreographed to the music with the pupils I happened to have at a particular time. Boys began to attend the class and they were worked into the pattern. One day, when all the girls rushed off the floor area we were using as a stage, one of the girls fell and began to cry. I told the pianist to keep on playing and kept this bit in the dance. Another day, one of the girls was late for class, so I left that in too. Later, when we staged *Serenade*, everything

was revised. The girls who couldn't dance well were left out of the more difficult parts; I elaborated on the small accidental bits I had included in class and made the whole more dramatic, more theatrical, synchronizing it to the music with additional movement, but always using the little things that ordinarily might be overlooked."

What a light this throws upon the evolution of this ballet, which turned out to be one of Balanchine's loveliest, most formally satisfying, and seemingly effortless works! What choreographer has ever given us a more intimate glimpse into his workshop?

Every ballet school in the United States might profitably frame the most cogent of Balanchine's answers to practical questions in Part Six of the book, entitled *Ballet for Your Children*, and hang them up where parents could read them as they entered the school. I especially recommend the following: "Children should not be allowed to dance on point until their fourth year of study—after they have completed three years of training. That is, if a child enters a school and begins regular training when she is eight years old, she is eleven before taking toe exercises. This period of preparation is vitally necessary because many foot and leg muscles must be developed properly before a child can dance on toe without injuring herself seriously. The child's soft bone structure may be irreparably harmed if she begins dancing on toe before she is ten or eleven. . . . Only competent teachers are in a position to judge exceptions to these rules."

To the question, Should parents watch the children in class? Balanchine answers: "No, or if they must, only very seldom, for it confuses things. The child's respect for his parent and his respect for his teacher are entirely different things, and until the child learns to dance well, I think it's a mistake to confuse the child with two kinds of authority. He will learn to respect his teacher and learn to dance much faster if parental concern is suspended during ballet class." To which hundreds of harassed ballet teachers throughout the country will murmur a hearty "Amen!"

Dancers Were Good Soldiers

To people who hesitate to send their sons to ballet school because they are afraid the boys will become "sissified" or perhaps will not develop strong, muscular bodies Balanchine wisely remarks: "That isn't true. Male dancers must be very strong, not only for their own work but for partnering; their bodies must be flexible and they must have a great deal of endurance. This is the reason why many of our best dancers were good soldiers during the war. Of course, you can be strong and a 'sissy' at the same time, but this has nothing to do with ballet: it is the person himself. We do not give ballet classes for boys and girls separately. They are together in class from the beginning. Perhaps if boys started to take dancing lessons early, they would appreciate the companion-



R. J. Dolbin

George Balanchine

ship and charm of girls even sooner than they ordinarily do!"

Balanchine begins this book with the stories of no fewer than 131 ballets, "chosen for the person who is going to see a ballet for the first time and wants to have some idea of what to expect" and "selected for today's ballet audience—the people who go to the ballet frequently and enjoy it". Most of the stories are of ballets that can be seen today. Each story is headed by the title of the ballet, the composer of the music, the choreographer, the costumes and set designers, the company that first performed it, the location and the date of the premiere, some of the leading dancers, and later important premieres. The notes on each ballet quote comments from critics and other information and often include interesting comments by Balanchine.

Part Two of the book opens with an extremely helpful little essay on *How To Enjoy Ballet*. Balanchine begins by pointing out that "ballet isn't any harder to enjoy than a novel, a play, or a poem—it's as simple to like as a baseball game". Part Three contains a Brief History of the Ballet. Part Four is a Chronology of Significant Events in the History of Ballet 1469-1953. It is a pleasure to observe the cognizance taken of the importance of Isadora Duncan and Martha Graham in this chronology, although many old-fashioned balletomanes will frown to see a mention of their names. Part Five is Balanchine's account, *How I Became a Dancer and Choreographer*. Part Six is headed, *Ballet for Your Children*. Part Seven, *Careers in Ballet*, in which Balanchine truthfully and ruefully writes: "Even when they are working, I think it is safe to say that all dancers are underpaid or overworked, or both." Part Eight is made up of Notes and Comments on Dancers, Dancing, and Choreography. Part Nine is a Glossary of technical terms, with useful, if crudely drawn, illustrations. Part Ten is an Annotated Selection of Ballet Recordings; and Part Eleven a Selected Reading Guide.

This volume is the best of its kind. It is indispensable to every dance-lover as the summing up of a great choreographer's ideas and methods, quite apart from its admirable stories and descriptions of almost every ballet to date that the American audience is likely to see.

Organists To Hold Twin Cities Convention

The American Guild of Organists will hold its 22nd annual convention at Minneapolis and St. Paul from July 12 to 16. The Guild now lists 14,000 members in chapters and branches in every state.

New Music Reviews

By ROBERT SABIN

Children's Piano Pieces By German Composers

The increasing interest in piano pieces for children that has been felt for many years here and in England is just as strong in Germany, to judge from some recent volumes issued by B. Schott's Söhne and available here from Associated Music Publishers. Mein Volksliederbuch (My Folk Song Book), a collection of easy arrangements of sixty folk songs and popular songs by Wilhelm Lutz with illustrations by Ursula von Falkenstein, will appeal to young pianists not merely because of the lovely tunes but because of the glimpses of German life and customs offered by the illustrations.

Hausmusik zur Weihnacht, a collection of old and new Christmas music arranged for piano by Lothar Lechner, contains works by Bach, Buxtehude, Corelli, Handel, Manfredini, Mozart, Walther, and Zachau, as well as more modern pieces. This collection requires technique of intermediate to advanced grades. Matyas Seiber's Easy Dances, Book II, is a collection of modern dance rhythms used for instructive purposes. It includes a Jazz "Etudiette," tango, novelty-foxtrot, cake-walk, tango-fox, blues, foxtrot, and a four-hand cariola, besides three "old" dances—a waltz, polka, and mazurka. On page 19 the composer gives a little rhythmic exercise to be tapped out with both hands and one foot that will drive some purchasers insane, until they master it. It is an ingenious device.

Ein Tageslauf (In the Course of a Day), a collection of 25 piano pieces in all keys by Käthe Volkart-Schlager, offers excellent training for young pupils. It opens with an easy piece in E flat minor that should reassure young people who have heard silly gossip about the terrors of "sharps and flats." Martin Frey's Kleine Geschichten am Klavier (Little Stories at the Piano), a collection of 25 easy and appealing pieces, reflects the spirit of folk song.

The Telemann Klavierbüchlein, a collection of pieces by Georg Philipp Telemann assembled and edited by Otto von Irmer, will interest adults as well as children. The dances are de-

lightfully fresh; the arias offer admirable training in legato and expressive phrasing; and the two fugues at the end, set for piano duet, are masterly for all their simplicity.

—R. S.

Ellis B. Kohs Writes Chorale-Variations

Organists in search of contemporary works that will not put too much of a tax upon their technical resources or upon the intellectual hardihood of their listeners will welcome the Three Chorale-Variations on Hebrew Hymns by Ellis B. Kohs. These pieces are dedicated to Ludwig Altman, who requested Kohs to compose them and first performed them at the convention of the American Guild of Organists in San Francisco in 1953. The first and third chorale-variations are extremely compact; the middle one gives more extended treatment to the tune Rock of Ages (Mo'oz Zur). These works are admirably clear in design, and their dissonance is so logical that even conservative organists should not shy away from it. Mercury Music Press issues this Merrymount Music Press Publication.

—R. S.

Piano Quintet By Robert Palmer

Robert Palmer's Piano Quintet (1950), which has just been issued by C. F. Peters, is a solid, serious, and emotionally expressive piece of music. There was a time, not so long ago, when it was a grave risk in some circles at least for a young composer to be any of those things, perhaps because they were busily reacting to the soggy, pompous, and sentimental music of the hopeless imitators of nineteenth-century styles who were unable to evolve anything of their own.

But Palmer has been able to remain safely within the noble tradition that has come down to us from Brahms through Hindemith and others, a healthy tradition because it is a matter of spirit and purpose and not of stylistic rigidity or of a fixed musical idiom. The workmanship of this Piano Quintet is sound and painstaking; its themes are well adapted to their purposes if not particularly striking or original; and the whole work has vigor of feeling and inventive imagination.

Palmer has given the composition a sense of unity through his use of closely related thematic materials as well as through the development. In fact, he has overdone this in the second movement, the Scherzo, which is not sufficiently contrasted with the compact, tremendously energetic first movement. The Aria that follows retains contrapuntal interest, for all its songful melodic lines, and in the terse finale we find ourselves once again taken up with the driving rhythms and intellectually forceful discourse of the opening.

The harmonic idiom of the work is freely but logically dissonant, and its form is always clear. This Piano Quintet should appeal not only to concert audiences but to chamber musicians who like to play something meaty. Palmer has broken no new paths, but he has demonstrated his ability to write eloquently and skillfully.

—R. S.

Surinach's Ritmo Jondo In Original Version

Carlos Surinach's three Flamenco rhythms, Ritmo Jondo, were first performed at a concert of percussion music at the Museum of Modern Art in New York, on May 6, 1952. Scored for B flat clarinet, B flat trumpet, xylophone, tamburo (without snares), and timpani, with three hand clappers, the music made an immediately fav-

First Performances in New York Concerts

Orchestral Works

Avshalomov, Aaron: Buddha and the Five Planets (Little Orchestra Society, Feb. 15)
Cowell, Henry: Hymn and Fuguing Tune, No. 3 (Boston Symphony, Feb. 13)
Falla, Manuel de: Homages (New York Philharmonic-Symphony, Feb. 18)
Hijman, Julius: Symphonic Suite (1938) (New Symphony, March 4)
Stern, Peter: Toccata for Orchestra (WNYC American Artists concert, Feb. 17)
Tchaikovsky, Peter Ilich: Queen of Spades, Suite for Orchestra (New York Philharmonic-Symphony, Feb. 13)

Concerted Works

Hovhanness, Alan: Piano Concerto No. 5 (National Orchestral Association, Feb. 22)
Hubeau, Jean: Violin Concerto in C major (National Orchestral Association, Feb. 22)
Riegger, Wallingford: Variations for Piano and Orchestra (WNYC Manhattan School concert, Feb. 17)

Choral Works

Kahn, Erich Istor: Three Madrigals (Concert Choir, Feb. 11)
Meyerowitz, Jan: The Foolish Virgins (Concert Choir, Feb. 11)

Chamber Works

Antheil, George: Ballet Mécanique (new version) (Composers Forum, Feb. 20)
Apostel, H. E.: Woodwind Quartet (ISCM concert, Feb. 21)
Ben-Haim, Paul: Three Songs without Words (Israeli program, Feb. 9)
Bonta, Stephen: Quartet for Strings (NAACC concert, Feb. 20)
Casanova, André: Concertino for Piano and Eight Instruments (ISCM concert, Feb. 21)
Dustin, William: Trio for flute, clarinet and bassoon (NAACC concert, Feb. 20)
Wigglesworth, Frank: Trio for flute, viola and guitar (Bennington Composers Conference concert, March 3)
Wilder, Alec: Quintet for Woodwinds (WNYC American Artists concert, Feb. 17)

Songs

Barab, Seymour: She's Somewhere in the Sunlight Strong (Willie Thomas Jones, Feb. 23)
Berg, Gunnar: Our Revels (Wendell Anderson, Feb. 28)
Citron, Morton: Aspects of the Rose (Wendell Anderson, Feb. 28)
Copland, Aaron: Old American Songs (second set) (Donald Dickson, March 2)
Jones, Charles: The Happy Life of a Country Parson (Willie Thomas Jones, Feb. 23)
Kahn, Erich Istor: Two Psalms (Israeli program, Feb. 9)
Pendleton, Edmund: The Bells (Wendell Anderson, Feb. 28)
Rorem, Ned: The Nightingale (Charlotte Holloman, Feb. 25)
Strauss, Richard: Daphnes Verwandlung, Ich Komme, from Daphne (Charlotte Holloman, Feb. 25)
Swanson, Howard: In the Time of Silver Rain (Charlotte Holloman, Feb. 25)
Weber, Ben: Four Songs for voice and cello (ISCM concert, Feb. 21)

Violin Works

Ames, William: Sonata (Bennington Composers Conference concert, March 3)
Daleigh, James: Ballad (Bennington Composers Conference concert, March 3)
Sessions, Roger: Violin Sonata (unaccompanied) (ISCM concert, Feb. 21)
Wilson, Dorothy: Duo (Bennington Composers Conference concert, March 3)

Piano Works

Dvorkin, Judith: Sonata (Encore concert, March 6)
Mulky, Katherine: Loneliness, from Suite in Three Moods (Marian Jersild, Feb. 19)

Dance Works

Dog, Moon: Nocturne (Donald McKaye and company, Feb. 17)
Leviator, Alonzo: Prelude to Action (Donald McKaye and company, Feb. 17)

orable impression not only because of its cleverness of orchestration but because of its rhythmic vitality and musical invention. It has now been issued by Associated Music Publishers in the original version.

Ritmo Jondo was ideally suited for dance, and the Rothschild Foundation commissioned Mr. Surinach to make an extended version of the work for chamber orchestra, which Doris Humphrey used for a dance composition of the same title. This was introduced by José Limón and his Company with great success and remains in their repertoire. The suite is probably more familiar to music and dance lovers in this form. In both versions, Ritmo Jondo is brilliant, highly enjoyable music of wide appeal.

—R. S.

Walter Piston Writes Fourth String Quartet

One could quote almost any passage from Walter Piston's String Quartet No. 4 in a treatise on the art of quartet writing. This does not mean that the work, recently issued in study score form by Associated Music Publishers, is merely academic. But it reveals a truly classic economy, clarity, and harmony of elements. Piston's great contrapuntal skill does not lead him into an overemphasis of this aspect of the texture at the expense of others. The first movement, particularly, reminds one of Mozart in its deceptively smooth and simple flow. The richness of the voice-weaving is concealed by art, not flaunted ostentatiously. Again in the third movement, an enchanting Scherzo, the music dances along so gaily that the imitations seem spontaneous, as each voice takes up the subject. Piston is always happiest in his chamber works, and this quartet will serve admirably as a model for young composers as well as in its role as a concert work of high quality.

—R. S.

Associated Music Announces Grasso Appointment

Benjamin V. Grasso has been appointed vice-president of Associated

Music Publishers, Inc. A member of the board of directors of the Music Educators National Conference and of the executive committee of the Music Teachers National Association, Mr. Grasso will organize and expand the music education activities of Associated. Mr. Grasso was formerly educational director of G. Schirmer, Inc.

NAACC Presents Readings of New Works

An orchestral reading concert has been added to the series of five programs given each year by the National Association for American Composers and Conductors. The first, at the National Arts Club in New York on Feb. 27, enlisted the co-operation of the New Symphony, Maurice Bonney, conductor, for the first performances of works by Olga Gratch, Charles Haubiel, J. D. Robb, Paul Sorel, and Irwin Swack. A new chapter of the association has been formed in Indiana by Fabien Sevitzy, conductor of the Indianapolis Symphony.

Oklahoma City Conductor Receives NMC Citation

The National Music Council has awarded its Conductor Citation for the 1952-53 season to Guy Fraser Harrison, conductor of the Oklahoma City Symphony. This citation is given each year to a conductor of a major symphony orchestra for the presentation, in the orchestra's home city, of important American compositions.

Two Premieres In Opera Workshop Bill

On April 6 and 7 the opera department of the Greenwich House Music School will give the first performances of Martin Kalmanoff's A Quiet Game of Cribbage, described as a short operatic satire, and the New York premiere of Ponchielli's Cupid Has the Last Word (Il parlatore eterno). The one-act Italian comedy, with libretto by Antonio Ghislanzoni, will be sung in an English adaptation by Richard Hecht. Henry Bloch will conduct.

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Composers Corner

Jacques de Menasce has been invited by the International Conference of Contemporary Music, being held in Rome next month, to give a joint recital there with the tenor Hughes Cuénod, who will sing the composer's song cycle *Ourenuit*. His *Perpetuum Mobile*, for piano, is included in Jacqueline Blancard's programs during her current European tour. De Menasce has also been honored by the French Government, which presented him with the Cross of the Legion d'honneur at ceremonies in New York on Feb. 7. . . . A new composition by **Robert Russell Bennett** written especially for the Columbia Concert Trio will be included by the ensemble on all its programs for its tour this season. The work is entitled *Four Dances*. . . . **Leonard Bernstein** has been signed by S. P. Eagle to compose and conduct the music for the film *On the Waterfront*, directed in New York by Elia Kazan. The film score is the first that Bernstein has consented to write.

Several American composers will be represented in campus music festivals being held this month at Arkansas State Teachers College, Oberlin Conservatory, and the University of Wisconsin. The Arkansas college's Festival of Fine Arts, at the end of the month, will present the premieres of a new chamber opera, *Petruchio*, by **Howard Groth** and the Second Trio of **Robert Stewart**, both of the school's music department. Works by **David Diamond**, **Norman Dello Joio**, **Walter Piston**, **Vincent Persichetti**, **Walter Aschaffenburg**, **Quincy Porter**, **Roger Sessions**, **Joseph Wood**, **Charles Ives**, **Aaron Copland** and **Norman Lockwood** will be heard in Oberlin's fourth festival of contemporary music being held from March 11 to 14. The University of Wisconsin is sponsoring a three-day festival devoted to the works of **Ernst Krenek** beginning March 14. The composer will be on hand to conduct and participate in the performances by student and faculty groups. (Krenek has recently completed both the libretto and music for an opera called *Pallas Athene weint*, or *Pallas Athene cries*, which deals with the collapse of democracy in Athens after the Peloponnesian War.)

In its concerts of March 4 and 5 the Philadelphia Orchestra was heard under Eugene Ormandy in the premiere of **Richard Yardumian's** *Armenian Suite* and the first local performances of **Guillaume Landré's** *Symphony No. 3* and **Gian-Carlo Menotti's** *Piano Concerto*. Rudolf Firkusny was soloist. . . . Philadelphians also heard the American radio premiere of **Raimund Weissensteiner's** *Seventh Symphony* over the city's station WFLN. The performance was made available on a tape recording made in Vienna by the Vienna Symphony, with the composer conducting. . . . Among the new works offered by New York's WNYC during its recent American Music Festival were an opera by **Ernest Kanitz** entitled *Kumana* and a Song, *Willie Brewed A Peck O' Maut*, by **Paul Hastings Allen**.

The last work of **Sergei Prokofiev**, the ballet *Stone Flower*, received its first performance in Moscow's Bolshoi Theatre on Feb. 12.

Works by composers of the Central New York area were played by the Krasner Music Ensemble on Feb. 18 in a concert forum presented by the Syracuse Friends Chamber Music. **Ernst Bacon** and **George Muflinger** joined the composers represented — **Harold Cook**, **Joseph McGrath**, **Robert Palmer**, **Arthur Frackenpohl**, **Franklin Morris**, **David Johnson**, and **Morris Mamorsky**—for the discussion

mat followed the performance of their works. . . . New officers of the recently reorganized Composers Group of New York City are **Eldin Burton**, president; **William Ames**, vice president; **Adelaide Thomas Eakin**, secretary-treasurer; and **Cecile Hindman**, historian.

Julius Hegyi led the Abilene Symphony in the first performance of **Grant Fletcher's** *Nocturne* for orchestra on Feb. 25. Fletcher's *A Rhapsody of Dances* was performed by the Amherst (N. Y.) Symphony under Joseph Wincenc earlier last month. . . . **Theodor Berger's** *The Legend of the Noble Knight* was introduced in this country by the Miami Symphony, John Bitter, conductor, in its March 7 and 8 concerts. A descriptive work making extensive use of woodwinds, drums, and brasses, the *Legend* avoids modulation, remaining in the key of C major throughout.

Contests

BUSONI PRIZE. Auspices: Busoni Music Festival, Aug. 25 to Sept. 5. Open to pianists of any nationality. Award: 500,000 lire and concert engagements in Italy. Address: State Conservatory C. Monteverdi, Bolzano, Italy.

LOUISVILLE PHILHARMONIC STUDENT COMPOSITION COMPETITION. For orchestral works, not exceeding fifteen minutes in length. Open to American student composers not older than 35 years of age. Winning works will be performed by the Louisville Philharmonic. Deadline: May 1. Address: Louisville Philharmonic, 830 S. Fourth St., Louisville 3.

Winner of the first prize in the 1953 Busoni competition was **Ella Goldstein**, of New York. Another American, **Wladimir Havsky**, also of New York, placed fourth. . . . The Metropolitan Auditions of the Air, which has auditioned operatic singers in New York since 1935, will initiate a series of regional boards to hear young artists in other parts of the country. Cities under consideration at this time are Minneapolis, St. Paul, Memphis, Atlanta, and New Orleans. Promising singers will be screened by the central selection board of the Metropolitan, which chooses the singers heard on Auditions of the Air.

West Coast Festival To Honor Columbia

SANTA BARBARA, CALIF.—The first annual Pacific Coast Festival and Institute will be presented in Santa Barbara from June 24 to July 4. Festival programs will be given in co-operation with the Columbia University Bicentennial Committee, paying tribute to the New York educational center on the occasion of its 200th anniversary celebration.

Antal Dorati, conductor of the Minneapolis Symphony, and Walter Hendl, musical director of the Dallas Symphony, will conduct a chamber orchestra composed of the San Francisco Symphony members. The first musicians engaged thus far, Leighton Rollins, director of the festival, has announced that the Santa Barbara group is concluding arrangements to bring six or eight leaders in the arts and other fields to lecture on Man's Right to Knowledge and Free Use Thereof, theme of the Columbia bicentennial.



Ernest Bloch

Bloch, Avshalomov Win Critics' Awards

Ernest Bloch was named winner of two of the three awards voted this year by the New York Music Critics' Circle. The award for the most outstanding orchestral work performed for the first time in New York during the year 1953 went to Bloch's *Concerto Grosso No. 2*, which was introduced locally by the Boston Symphony under Charles Munch on Dec. 2. The chamber-music award was won by the composer's *Third String Quartet*, performed by the Griller Quartet last March. (His *Second Quartet* was voted the best chamber work of 1946-47.) This was the first time since the New York critics began making awards in 1942 that a single composer had been honored in two categories in one year.

The Circle's third award went to Jacob Avshalomov's *Tom O'Bedlam*, as the outstanding new choral work of the year. It was sung by the Collegiate Chorale under Robert Shaw in its Dec. 15 concert, winning the composer his first Circle award. No awards were made for opera or dance music.

The Bloch concerto won the orchestral award on the critics' second ballot; its competitors on the first ballot were Ernst Toch's *Second Symphony*, Nicolai Lopatnikoff's *Concertino*, and Howard Shapero's *Classical Symphony*. In the choral category, the other work voted on was Arthur Honegger's *Danse des Morts*.

The first ballot in voting the chamber-music award listed Henri Sauquet's *String Quartet No. 2*, Elliott Carter's *Quartet* (1951), and the *Quartet No. 1* of Irving Fine, in addition to the Bloch work.

San Francisco

(Continued from page 4)

Oberon, Dvorak's *New World Symphony*, Tchaikovsky's *Nutcracker Suite*, and Borodin's *Polovtzi Dances*. Chairman Boone promised more such concerts in return for membership with the foundation. Also present at this function was J. D. Zellerbach, president of the Symphony Association, who told his fellow business men that while he did not ride the city's cable cars, he was more than happy to pay the taxes to keep them running.

Georg Solti concluded his guest appearances with the orchestra in late January with performances of the *Overture to Verdi's La Forza del Destino*, Hindemith's *Symphony in E flat*, and Tchaikovsky's *Fifth*.

Mr. Jorda took over the following week, making the orchestra tone sing freely and richly in the *Weber Overture*, Beethoven's *Fourth Symphony*,

Barber's *Essay for Orchestra* (a first time here), and Moussorgsky's *Pictures at an Exhibition*. Jorda is unquestionably a highly gifted, intensely musical conductor who elicits beautiful sounds from the ensemble without sacrifice of vitality. He returned for more concerts later in the season.

William Steinberg, on two-week leave from Pittsburgh, returned to the San Francisco podium for the week-ends of Feb. 11 and 18. He has gained considerably since he last conducted symphonic music for us. A bit heavy handed, and a bit earthbound in the Mahler First Symphony, he nevertheless gave it an interesting performance. His Beethoven had dramatic impact and a nicely sculptured musical line.

As soloist in his first concerts, Mr. Steinberg had Michael Rabin, who raced through the Mendelssohn Violin Concerto with remarkable virtuosity, leaving musical refinements by the wayside except in the slow movement, in which he achieved a tender, song-like quality.

Notable recitals were those of Rudolf Firkusny and Joseph Szigeti, both in the Veterans' Auditorium on Spencer Barefoot's *Celebrity Series*. The pianist included an interesting *Scherzo* by the young San Francisco composer-pianist Richard Cumming, but his *piece de resistance* was the Moussorgsky *Pictures* at an Exhibition. Mr. Firkusny's presentation was exciting and had more humor than pianists usually find in it. The audience was moved to cheers.

Mr. Szigeti proved that true beauty never stales, giving superb performances of sonatas by Tartini, Prokofiev, Beethoven, and Bach, and five *Songs Without Words* by Prokofiev.

—MARJORY M. FISHER

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Antheil Ballet Mecanique Revived In Los Angeles Concert of ISCM

EUDICE SHAPIRO, long and favorably known for her ensemble and quartet work hereabouts, made her first appearance as violin soloist with the Los Angeles Philharmonic at the concerts of Feb. 18 and 19, replacing Arthur Grumiaux. Miss Shapiro's exquisite sense of style, her rhythmic vitality and sensitive tone were revealed in full stature in Mozart's Concerto No. 3 in G major. It was violin playing of

a high order. She was equally successful in the rhapsodic manner of Bloch's Nigun. John Barnett, the associate conductor, led the week's concerts, offering well-projected accounts of Barber's School for Scandal Overture, Enesco's Roumanian Rhapsody No. 2, and the Ravel-Moussorgsky Pictures at an Exhibition.

Alicia de Larrocha, a young Spanish pianist, was heard for the first time in this country at the concerts of Feb. 11 and 12, Alfred Wallen-

stein conducting. Mozart's A Major Concerto was cleanly played, with much grace and admirable sensitivity for melodic values. In a different meter, Miss De Larrocha was successful in capturing the requisite gradations of color for the obblato of Falla's Nights in the Gardens of Spain. Novelty on the program were an Elegie and Dance by Eugene Zador, Hungarian-born composer now a resident of Los Angeles. These were brightly colored miniatures, deftly orchestrated. Mr. Wallenstein opened the program with the Overture to Mozart's The Abduction from the Seraglio and closed with unusually effective readings of Albeniz' Triana and Fete Day in Seville, in the Arbos transcriptions.

Vladimir Golschmann was guest conductor at the concerts of Jan. 28 and 29. For a novelty he introduced Tansman's Magellan's Voyage, a six movement "suite in the Spanish manner". The color and mood painting were delicately accomplished, but the musical substance was none too impressive. Otherwise Mr. Golschmann offered routine and well-polished interpretations of Beethoven's Egmont Overture, Mozart's Haffner Symphony, Debussy's La Mer, and Tchaikovsky's Francesca da Rimini.

Michael Rabin made his second appearance as soloist with the orchestra at the concerts of Feb. 4 and 5, playing Wieniawski's seldom-heard Violin Concerto No. 1 in F Sharp Minor. The enormous technical difficulties were disposed of with consummate ease, and the young virtuoso's fervor brought a measure of warmth and musical interest to the piece. Mr. Wallenstein conducted, giving the first local hearing of Norman Dello Joio's Epigraph, an expressive work of legitimate emotional content. Weber's Der Freischütz Overture and a broadly conceived reading of Schubert's C Major Symphony were also included on the program.

Walter Piston's Symphony No. 4 received first local hearings in the Philharmonic concerts of Jan. 14 and 15. While the fourth movement seemed a trifle weak in comparison with the three that had gone before, the seriousness of the music, and its unerring craftsmanship and sincerity of expression, made a deep impression upon all listeners in a performance that seemingly realized all the possibilities of the score. Erica Morini was the soloist, playing the Glazounoff Violin Concerto in a manner that indicated a new-found maturity in the controlled intensity of her art. The program began with Bach's C Major Toccata, in the Weiner orchestration, and ended with Ravel's La Valse, both brilliantly negotiated.

Danco in Wozzeck Excerpts

Curiously enough, for an audience that does not take too kindly to contemporary music, three excerpts from Berg's Wozzeck, with Suzanne Danco singing the soprano solo, became one of the most popular items on the programs of Jan. 7 and 8, Mr. Wallenstein conducting. Miss Danco had earlier won warm approval for her splendid musicianship and skilled vocal resources in Schubert's Offertorium No. 1, Op. 46, and Mozart's Exsultate, Jubilate. The novelty of the occasion was Gottfried von Einem's Capriccio for Orchestra, a lively, listenable piece that created a desire to know more of this composer's work. Schumann's Fourth Symphony was given a particularly ardent and lyrical reading by the conductor. The program also included Beethoven's Coriolanus Overture and the Brahms-Dvorak Hungarian Dances Nos. 17 to 21.

Twenty-seven years after it created one of the major musical scandals of the century, George Antheil's Ballet Mecanique was heard again at a concert of the International Society for Contemporary Music in UCLA's Royce Hall on Feb. 21. For the occasion the composer had revised the

score, eliminating the player piano and reducing the eight pianos to four and the four xylophones to two. All the extensive percussion apparatus remains, including electric bells and airplane propellers (which failed to work in this performance but were not missed in the general uproar).

While the energetic rhythmic life of the piece holds the attention for a time, it is all so drawn out that monotony soon prevails. The work has little more interest now than a historical exhibit. Robert Craft conducted. Lukas Foss and Leon Stein gave a forceful reading of Alexei Haieff's attractive Sonata for two pianos (1946), and Mr. Foss conducted his A Parable of Death, heard for the first time locally, with the Pomona College Glee Clubs; Richard Robinson, tenor; and Marvin Hayes, narrator. Though the work is a moving one, it lost something of its true value in a chamber-orchestra reduction of the original score that included an electric organ, which stubbornly refused to blend either with the voices or the other instruments.

Villa-Lobos Conducts

Heitor Villa-Lobos appeared with the Los Angeles Chamber Symphony on Jan. 12 in a program of his own compositions—with the exception of a Variaciones Concertantes by the Argentinian composer Alberto Ginastera. Unhappily none of the Villa-Lobos works seemed to justify their composer's vast reputation. Sinfonietta No. 1, dedicated to the memory of Mozart, is a diffuse piece that mingles a couple of Mozart themes with about all the familiar kinds of contemporary idiom. Overture de l'Homme Tell evoked the usual titters by quoting the finale of the William Tell Overture but is otherwise negligible. Momoprecoce, a fantasy for piano and orchestra based on themes from the composer's Carnival of the Brazilian Children, is scarcely more than a succession of rather trifling short pieces loosely bound together. The piano part was expertly played by Maxim Schapiro. The Ginastera piece was not precisely profound, but it had some attractive ideas, and it was imaginatively orchestrated.

An entire program of the compositions of Anton Webern was given at the Evenings on the Roof program of Feb. 8. Works performed included the Five Sacred Songs, Op. 15; the Four Pieces for violin and piano, Op. 7; the Three Little Pieces for cello and piano, Op. 11; and the Concerto for Nine Instruments, Op. 24. Robert Craft conducted with great skill, and Grace-Lynn Martin sang the songs with remarkable security. But the affected monotony and preciousness of this twelve-tone music seemed hardly worth so much trouble.

At the Roof concert of Feb. 1, Georgia Laster, soprano, with Wesley Kuhnle at the piano, sang with fine diversity of style a program of works by Purcell and Copland. Harpsichord pieces by Sweelinck and Purcell were played by Mr. Kuhnle.

Egon Wellesz's Quartet No. 6, a well-constructed work of rather conservative style, was given a first local performance by the American Art Quartet at the Music Guild concert of Feb. 15.

Evenings on the Roof, in collaboration with the University of Southern California School of Music, also sponsored a program of compositions by Ingolf Dahl in Bovard Auditorium on Jan. 11. Dahl, a member of the school's faculty, recently returned from a year's work abroad on a Guggenheim fellowship. A highly expert but rather intermittently communicative contemporary idiom was revealed in Music for Brass Instruments; a Sonata Seria, for piano solo, played by the composer; a Concerto a Tre, for clarinet, violin and cello; and a Concerto for Saxophone and Wind Orchestra, with William Ulyate as soloist and Mr. Dahl conducting.

—ALBERT GOLDBERG

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San Antonio Hears Initial Otello In Tenth Annual Opera Festival

San Antonio
THE San Antonio Symphony Society opened its tenth annual Grand Opera Festival with Verdi's Otello on Feb. 6, introducing this work to local audiences. Ramon Vinay in the title role sang with conviction and gave an intense portrayal. Giuseppe Valdengo was Iago. Herva Nelli was a visual and vocal delight as Desdemona, and Leslie Chabay contributed some fine singing in the role of Cassio. George Tallone, the Roderigo; Lloyd Harris, the Montano; William Wilderman, the Lodovico; and Mary Kreste, the Emilia, completed the uniformly superb cast.

Special honors go to Victor Alessandro, the orchestra's regular conductor, who maintained a nice balance between the singers and instrumentalists. The production was staged by Anthony Stivanello, with stunning sets by Peter Wolf Associates. The chorus was directed by Charles Stone.

A second Verdi opera, La Traviata, followed on Feb. 7. Nadine Conner, substituting for Dorothy Kirsten, created a convincing Violetta and sang the role impeccably. The Alfredo of Jan Pearce and the Germont of Robert Weede were both warm and persuasive. Mary Kreste made a splendid Flora and Annina. Other roles were taken by Messrs. Harris, Wilderman, Chabay, and Tallone.

The third offering was Madama Butterfly, on Saturday evening, Feb. 10. Victoria de los Angeles made her local debut in the title role and captivated the audience with her exquisite, pure lyric voice. Brian Sullivan was the excellent Pinkerton, and Mr. Valdengo the Sharpless. Thelma Altman sang a glowing Suzuki.

Carmen, the last of the four operas presented in the San Antonio festival, drew a capacity audience of 6,700. The high standards set by the Traviata and Butterfly productions were equaled in this performance of the Bizet opera. Risé Stevens sang the role of Carmen with beauty of tone and strength of characterization.

Ramon Vinay as Don Jose brought intensity to that role. Dorothy Warenskjold, a newcomer to this city, was an appealing Micaela and literally brought down the house with her beautiful singing in the third act. Frank Guarrera was the popular Toreador, and Mr. Wilderman, who had appeared previously only in minor roles, gave adequate proof as Zuniga

that he was able to handle more important assignments. Lloyd Harris was not at his best as Morales and Dancairo. Leslie Chabay, Thelma Altman, and Mary Jane Kemp were excellent in their lesser roles. The dancers were directed by Ruth Matlock. The San Antonio Symphony, under Mr. Alessandro, performed with its usual dependability.

—HELEN SEAGLE

Golschmann Returns To St. Louis Orchestra

ST. LOUIS.—Returning from a personal tour last month, Vladimir Golschmann again took up the reins of the St. Louis Symphony, offering solo performances by Leonard Penarrio, Nathan Milstein, and the flutist Albert Tipton. All performed in their accustomed major-league manner, though in the case of Mr. Penarrio, less virtuosity and more musicianship would have been preferred. Mr. Golschmann and the orchestra were sensitive, discriminating accompanists.

Earlier, during the Christmas season, the orchestra was joined by the St. Louis Bach Chorus, William Heyne, director, in a performance of Bach's Magnificat and a candlelight carol program. The Bach chorus was well trained and showed the results of hard work under Mr. Heyne in their distinguished performance. Soloists were Beverly Sils, soprano; Jean Handzlik, contralto; John Drury, tenor; and Morley Meredith, bass.

Mr. Golschmann is to be commended for the continuation of a policy that is to bring the local audience a number of new works throughout the season. In recent concerts he has offered Milhaud's Suite Francaise and Toch's Big Ben, a variation fantasy on the Westminster Chimes, which reaches a high degree of orchestral color through its clever orchestration and intricate counterpoint.

Other concerts have included a performance of Messiah by the St. Louis Choral Society under Walter H. Kappeper; a recital by Eugene Conley, under the sponsorship of Community Concerts; a recital by Toshiya Eto, under Civic auspices; and an unusual program by Polly Hitchcock, mezzo-soprano, in the Washington University Series.

—SIDNEY TOWERMAN



IN ARKANSAS ORCHESTRAL PROGRAM

Backstage following a concert of the St. Louis Symphony in Little Rock are, from the left, Mary Linus Adamson, honorary president of the Little Rock Community Concert Association; Vladimir Golschmann, conductor of the orchestra; Janice Moudry, contralto, who gave a recital for the Pine Bluff Community Concert Association; and James de la Fuente, violin soloist with the orchestra

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Musical Americana

Saskatoon Symphony Has Provided Music

In Canadian Wheat Belt for 22 Years

By A. H. WALLS

THE Saskatoon, Canada, of the few full symphonic ensembles on the North American continent that is self-supporting. The orchestra not only pays its way through the seasonal concerts, buys new instruments each year, pays its conductor and members, and engages local and visiting guest artists, but it also ends each year with a comfortable balance.

This season the prairie orchestra celebrated its 22nd year of existence. In its 22 years it has grown from approximately twenty musicians to sixty. What the orchestra has meant to Saskatoon and its district in terms of musical education cannot be measured.

Saskatoon is in the heart of Saskatchewan, known as the "hub of the Canadian wheat belt". Until a few years ago it was more or less isolated from the outside musical world, and therefore its citizens felt compelled to make their own music. As the influx of Europeans to the prairies enriched Canadian culture, music also benefited. Efficient music teachers became established in the city, and today their pupils, as well as the orchestra, have won it a high place in Canadian music circles.

For 22 years the Saskatoon Symphony has each season presented four or five programs devoted to the standard orchestral repertoire. Visitors have expressed surprise that a city of this size (55,000) should possess a symphony orchestra and one that had attained such a fine quality in performance, particularly where an itinerant population exists.

Of prime importance to the orchestra's success is the inestimable contribution made by its members over the years. Apart from time and talent so freely given, they have for the most part handled all the orchestra's finances, and through their efforts, the orchestral society now possesses instruments valued at many thousands of dollars.

How Orchestra Was Founded

Arthur Collingwood, later dean of the college of music of the University of Saskatchewan, in Saskatoon, founded the orchestra back in 1931. He secured some professional players who with a number of amateur musicians were welded into a competent orchestra through funds provided by the Carnegie Foundation.

Each successive year saw the orchestra grow in numbers, and more ambitious works could be undertaken. Mr. Collingwood proved a tower of strength; he was a hard driver, with a mixture of sarcasm and wit. However, he drew around him a group of local musicians, and his influence is still felt in the orchestra. In those early days many citizens attended concerts because it was "the thing to do". Today those once unwilling listeners are the orchestra's most staunch supporters.

One of the prime motives of the orchestra was on every occasion possible to have young musicians perform as guest artists, to give them valuable experience otherwise unavailable. The younger element, the student, is also given first consideration for a large block of cheaper season tickets in addition to the orchestra's occasional concerts in the schools.

In 1947 the Saskatoon Rotary Club decided to lend an official hand and, as sponsors, relieved the orchestra

members of some of their financial burden. From Convocation Hall the concerts moved to the ballroom of Bessborough Hotel, allowing for a much larger audience. But ticket sales grew to such an extent that it was necessary to move again, this time to the Capitol Theatre. Today the theatre's 1,400 seats are always filled.

Some of this enthusiastic response is due to the founding of a new organization called The Friends of the Orchestra. It was formed by men and women, long supporters, who decided not just to sit back and enjoy good music but to contribute to the orchestra in some tangible way.

When Mr. Collingwood retired from his university post in 1947, his successor as conductor of the orchestra was J. D. Macrae. For the past three years Victor Kyiesis has been conductor. Today, full symphonic works are anything but rare, and local and visiting artists are customary program features.

The composition of the orchestra (about half its members belong to the local musicians' union) is as cosmopolitan as the Dominion of Canada itself. Many nationalities are represented, and to keep the record straight, its president is a Welshman.

Premiere Among Works Listed by City Opera

The New York City Opera Company will open its spring season on March 25 with a revival of Richard Strauss's Salome. During its six-week stand at the City Center, the company will also present one world premiere and two operas new to its repertoire.

Joseph Rosenstock, general director of the New York City Opera, has confirmed an announcement previously made by the League of Composers that Aaron Copland's new opera, The Tender Land, would be given its first performances by that organization. April 1 has been set as the date of the premiere. The work will be staged by Jerome Robbins, associate artistic director of the New York City Ballet, and the scenery and costumes will be by Oliver Smith. Thomas Schippers will conduct.

Jerome Kern's Showboat will join the company's repertoire on April 8, using the settings designed by Howard Bay for its second revival at the Ziegfeld several years ago. It will mark the first time that the Kern operetta has ever been performed by a major opera company as part of its regular repertoire.

Also scheduled for its first production by the New York City Opera is Verdi's Falstaff, which will be sung in English in a translation by Chester Kallman, with staging by Otto Erhardt. Mr. Rosenstock will conduct.

New singers joining the roster of the company during its spring season include sopranos Peggy Bonini, Rosemary Carlos, Madelaine Chambers, Mary Curtis, Gloria Lind, and Anna Russell; contraltos Jean Hendzlik and Carol Smith; tenors Frank Eckart, Ernest McChesney, and Jeff Morris; and Miles Nekolny, baritone. A new addition to the music staff is Don Smith.

Five artists who have been absent from the company scheduled to return this spring are Helena Bliss, Ellen Faull, Rosalind Nadell, Frances Yeend, and Andrew Gainey.

The noted concert comedienne Anna

Russell will make her operatic debut singing the Witch in Hansel and Gretel in the Saturday matinee of April 3. Other debut dates already established include Ernest McChesney as Herod in the opening performance of Salome, March 25; Madelaine Chambers as Micaela and Peggy Bonini as Frasquita in Carmen, March 27; Mary Curtis as Donna Anna in Don Giovanni, March 28; and Frank Eckart as Cavaradossi in the Tosca of May 2.

Two new members of the directorial and staging department are Jerome Robbins, who will stage the Copland opera, and William Hammerstein, son of Oscar Hammerstein II, who will handle the stage direction for Show Boat.

Philharmonic Friends Complete Fund Drive

Funds raised in this year's Friends of the Philharmonic campaign for support of the New York Philharmonic-Symphony reached \$125,000 on March 1, closing day of the drive. The 1953 goal was set at \$140,000. The organization will use these donations to meet the orchestra's annually recurring deficit.

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Minneapolis Symphony Completes Tour Of Twenty-eight Concerts in the East

Minneapolis

THE Minneapolis Symphony has just completed one of its longest tours in several seasons. During its five weeks on the road, the orchestra gave 28 concerts in 25 cities; when it returned for its March 5 concert here, it had traveled nearly 5,000 miles.

Before leaving, the orchestra completed two-thirds of its appearances in Minneapolis, which have included some memorable occasions. One reason for their artistic success lies in the fact that the permanent conductor, Antal Dorati, seems to have an unerring ear for talented young musicians and the ability to hire them. The orchestra quite possibly boasts the finest performers, in every section, that it has ever had.

An exciting concert was that of Dec. 4 when Honegger's Jeanne d'Arc au Bûcher was performed. The University of Minnesota chorus, James Aliferis, conductor, was superb in its exacting role, as were the Avery Boys' Choir from St. Mark's Cathedral and the soloists. Vera Zorina read the part of Jeanne, and Emil Renan was Frère Dominique. In the singing roles were Irene Jordan, Jane Hobson, Maurine Norton, Joseph Laderoute, and Leon Lishner. Mr. Dorati conducted.

Rafael Druián, the orchestra's gifted concertmaster, was highly praised in the press for his performance of the Tchaikowsky Concerto on Jan. 2. On the same program were some interesting Variaciones Concertantes for Chamber Orchestra by the Argentinian composer Alberto Ginastera.

Further evidence of the high quality of the section leaders' work in the orchestra was offered Nov. 13 when Robert Jamieson, cello, and Rolf Persinger, viola, joined Mr. Druián in Strauss's Don Quixote Variations. Paul Fetter, University composer-in-residence now abroad on a Guggenheim fellowship, was represented that night by his Gothic Variations. He seems to be a young man coming into his own.

The orchestra season has been well attended, though in twelve concerts only Rudolf Serkin, Yehudi Menuhin, Robert Casadesu, Joseph Szigeti were the "outside" soloists to entice audiences into Northrop Auditorium on the university campus. There were

then two guest conductors, Virgil Thomson and Leopold Stokowski, and the Jeanne d'Arc performance. That leaves five concerts in which the orchestra proved its own drawing power, a high percentage for any city.

For a large auditorium, Mr. Stokowski's seating arrangement seemed particularly well adapted. His generalship had the orchestra singing with wonderful sound on Jan. 22.

Other important events included a second hearing of Hindemith's Die Harmonie der Welt, which the composer introduced here last season; a rousing performance of the durable Sacre du Printemps of Stravinsky; and Thomson's appearance, at which he conducted two of his works new to Minneapolis audiences.

Sunday afternoon "twilight" concerts have been singularly well attended. Perhaps it is the orchestra's new manager, Boris Sokoloff, who is sparking these successes. He still has his troubles, however, since the orchestra has had to make a drive for \$40,000 in order to finish the season out of the red.

The University Artist Course attractions have been nearly all sellouts. The Sadler's Wells Ballet had the Twin Cities agog for three nights in November. Those attending generally agreed they had never before seen ballet like that.

Blanche Thebom, on Oct. 15, and George London, on Nov. 24, both proved to be artistic and box-office successes, as was Leon Fleisher, a remarkable young pianist.

Not a sell-out for various reasons was Walter Gieseking's recital on Jan. 9, though it can be termed nothing less than great, artistically speaking. It was his first stop on his current tour of the States.

—PAUL S. IVORY

Toronto Organization Sponsors Spring Series

TORONTO.—The York Concert Society, which sponsors a community orchestra under the direction of Heinz Unger, will present a spring festival of four concerts on alternating Tuesday evenings beginning April 20. Soloists to appear in the series are Betty Jean Hagen, violinist; Emil Debusman, pianist; Greta Kraus, harpsichordist; and James Milligan, baritone.



AT RECEPTION IN ERIE

Members of the American Piano Trio are feted at a party given by the Erie Civic Music Association. From the left, seated, are Annette Corot and Esther Fernandez, pianists of the trio; and Mrs. James Sample; standing are Stephen Kovacs, leader and music arranger for the trio, and James Sample, conductor of the Erie Philharmonic

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The New York College of Music's opera workshop presented two evenings of performances under Siegfried Landau, musical director, and Albert Felmar, stage director, on Jan. 23 and 24. Scenes from Pagliacci and the complete Old Maid and the Thief of Menotti were given with principal roles taken by Petra Garrisi, Sarkis Sackarian, Abe Polakoff, Clyde Maloney, Elias Ekarimbas, John O'Neill, and Bill Riccetto. . . An alumni association for graduates of the college is being organized under the temporary chairmanship of Felice Takajian, a recent graduate and faculty member. An initial meeting will be held on April 11 when Marilyn Dobow, violin pupil of director Arved Kurtz, will be heard in a short program.

The New York Philharmonic-Symphony Society, in co-operation with the New York Board of Education, announces the continuance of its project for bringing symphonic music to the city's public high school students at a low ticket rate. The first of two concerts scheduled this spring was given at Prospect Heights High School in Brooklyn on March 3 under the direction of Franco Autori, the orchestra's associate conductor. Wilfrid Pelletier, conductor of the Philharmonic Young People's Concerts, will conduct the second program on April 14 at Julia Richman High School in Manhattan.

The orchestra of the Mannes College of Music was led by Carl Bamberger in a concert at Kaufmann Auditorium on March 2. Alice Shapiro was soloist in Brahms's First Piano Concerto.

Angela Weschler presented her pupil Heinz Hammerman in a piano recital at the New York College of Music on Feb. 26. Mr. Hammerman's program included his own Poem-Triad (1947).

Gustave Becker, still active at the age of 93, will give a lecture on the history of psychology of music before the Associated Music Teachers League on April 8.

Edwin Hughes will conduct summer master classes for pianists and teachers at his New York studio during a six-week period beginning July 5. From June 14 to July 3 he will give classes at the University of South Carolina. A scholarship is offered in both sessions to pianists who have not previously studied with Mr. Hughes. Pupils from Mr. Hughes's studio include Josephine Caruso, who was soloist with the Liederkranz Orchestra in its recent Carnegie Hall concert; Ronald Hodges, Dorothy Garver, and Dorothy Bullock, who appeared in a joint recital under Leschetizky Association auspices on March 8. Miss Garver will play with the Hofstra College Orchestra under Elie Siegmeister on April 30.

Solen Alberti's pupil Anita Halgen, soprano, was heard in a recital at his Ansonia Hotel studio on Feb. 28.

Paul Holmes, a pupil of Lonny Epstein at Juilliard, returned to Knoxville, his home town, to make his orchestral debut with the Knoxville Symphony, under David Van Vastor. He was soloist in the E minor Piano Concerto of Chopin.

The Harlem YMCA offered performances in English of Gounod's Faust on March 13 and 14. The title role was sung by Charles Riley, and Mephistopheles by a young bass from Pittsburgh, Walter Franklin. Gracita Faulkner was the Marguerite, Alonza Jones the Valentin, Joseph Lipscomb

the Wagner, and Audrey Vanderpool the Siébel and Martha.

Hunter College faculty member Bruce Prince-Joseph, organist and harpsichordist, launched a series of thirteen recitals over radio station WNYC on Feb. 7. The 25-minute programs originate from the college's assembly hall.

Students of Sarah Lawrence College presented Purcell's Dido and Aeneas on Feb. 19, 20, and 22, the first opera to be produced in the college's new theatre. Musical direction was in the hands of Hugh Ross, director of the Sarah Lawrence Chorus, and Meyer Kupfermann, conductor of the orchestra.

Other Centers

The fourth season of the Berkley Summer Music School will open on July 12 for six weeks session at Bridgton Academy, North Bridgton, Me. Harold and Marion Berkley, violinist and pianist, of New York, are directors of the school.

The first major choral work to be presented by the Cincinnati Conservatory of Music in several years was given on Feb. 15 when the school's chorus and orchestra were led by Paul Katz in Mendelssohn's Elijah. . . The highest distinction the Austrian Government can bestow for merit in the field of arts and sciences, the title of Professor, has been conferred on Jenő Takács, composer and member of the Cincinnati Conservatory faculty.

Oscar Wagner, former dean of the Juilliard Graduate School, now teaching in Los Angeles, initiated a monthly series of classes in Salt Lake City last month for local teachers and artists. Each session will conclude with a master class to which Mr. Wagner will invite noted performing artists who have studied with him.

Northwestern University's annual midwinter conference on church music was held on Feb. 15 and 16. Highlighting the program was a recital by E. Power Biggs. The conference was under the direction of Theodore A. Lans, chairman of the music school's church music department. . . The Northwestern opera workshop presented a double bill in English containing Puccini's Sister Angelica and Prima Donna by Arthur Benjamin on Feb. 26.

The Organ Institute at Andover, Mass., from Aug. 2 to 21, will offer master classes in organ by E. Power Biggs, Arthur Howes, and Arthur Poister; classes in choral singing by Ifor Jones, Homer Mowe, and Alfred Nash Patterson; and instruction in keyboard musicianship and improvisation by Rowland W. Dunham and Arthur E. Hall.

A full scholarship to the Music Academy of the West at Santa Barbara, Calif., will be offered for the third successive year by the Santa Monica Civic Music Guild. It will entitle the winner to living expenses, paid by the Guild, and tuition, contributed by the Academy, for the eight-week summer semester. The scholarship is open to any pianist or instrumentalist between the ages of fifteen and 29 on June 1.

The New England Conservatory of Music has elected the Boston composer Mabel Daniels to its board of trustees. . . Rosalind Elias, a former student at the conservatory, made her Metropolitan Opera debut as Grim-

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Other Centers

gerde in Die Walküre on Feb. 23. . . . Herbert Blomstedt, young Swedish conductor who studied at the conservatory last year on a Swedish scholarship, made his conducting debut with the Stockholm Symphony on Feb. 3.

A two-year scholarship in cello at the Peabody Conservatory of Music in Baltimore has been made possible by a grant from the De Rothschild Foundation. To be known as the Piatigorsky Scholarship, it will be awarded next year.

Registration for DePaul University's third annual liturgical music workshop opens on June 21. With classes beginning June 28, the workshop is intended primarily for the training of classroom teachers of liturgical music and professional church musicians.

The Oglebay Institute opera workshop will again have Boris Goldovsky, its founder, as artistic director for the summer session at Wheeling, W. Va., from Aug. 16 to 30.

The Plymouth Rock Center of Music and Drama will hold its ninth season at Duxbury, Mass., from July 5 to Aug. 28, with nine weeks of performances by student opera, orchestra, chamber-music, dance, and drama groups. As in the past, courses offered at the Center will be applicable for academic credit at Boston University College of Music.

Works by two University of Illinois composers—Burrill Phillips and Robert Kelly—will be included in concerts conducted on the campus by Ernest Ansermet on March 14 and 16. Mr.

Ansermet, whose appearance at Illinois marked the end of his recent American tour, spent two weeks in residence coaching student musical organizations.

The University of Alabama will hold its eleventh annual Music Camp on the Tuscaloosa campus for two weeks beginning June 3. Junior and senior high school students are eligible for participation.

Voice Teachers Hold Third of Forum Series

The third of the forums given this season by the New York Singing Teachers Association took place at the studio of Burton Cornwall, chairman of the association's discussion group, on Sunday afternoon, March 14. The meeting was attended by fifty-one members.

This was the seventh discussion session held by the group since Dec. 7, 1952, there being usually four annually. The series marks the first regular series of meetings for this purpose organized by NYSTA.

Mr. Cornwall introduced Solon Alberti, New York voice teacher, as the moderator of the program, which presented three speakers on the theme, The Interpretive Approach to Singing of Song Literature and Oratorio by Teacher and Coach.

Lillian Brunett, composer and voice coach, read a paper on The Coach's Approach to Vocal Literature, analyzing the various phases in bringing to realization the spirit of a song text. Miss Brunett stressed the fact that the vocalist should learn to "feel" the music harmonically and coordinate the vocal line with the accompaniment. The whole is greater than the sum of the parts in any song, she concluded.

Charles Kingsford's talk on The Composer-Coach's Approach to Vocal Interpretation stressed the sensory, the intellectual, and the emotional aspects of realizing one's artistic aims. He recommended, first, studying the poem for its meaning and form, and then discovering the rhythmic stresses and "pressure points" of the music. One should be able to hear the music silently while reading the score, he stated, urging the singer periodically to re-evaluate songs well in advance of concert appearances.

The contralto and voice teacher Amy Ellerman spoke on The Interpretation of Oratorio, with particular attention to the recitative. She emphasized the importance of clear diction, asserting that many present-day oratorio performances are marred by indistinctness and lack of projection. It is the duty of teachers to preserve the traditions of good singing in this medium, she said. Miss Ellerman also provided many practical pointers on vocal production, tone coloring, and enunciation in various arias of Handel's Messiah.

An open discussion on the means of creating greater interest in oratorio performances followed, to which a number of members contributed. Cecile Jacobson, president of the association, told of several dramatized productions of oratorios that she had staged, in which dramatic movement, color, lighting, and other elements were utilized to make these works compelling to audiences.

Mr. Alberti read an interview by Charles Baker, oratorio coach, published in MUSICAL AMERICA in 1940. Mr. Baker was represented as making a plea for a revival of the grand style of singing in this medium, a style that obtained some years ago.

Subjects discussed in previous meetings have included: Teacher Approach to All Voices; Breathing, The Accompanist and the Coach's Responsibilities toward Teacher and Singer; Causes of the Tremolo; Articulation and Its Relation to Beautiful Tone; Fundamental Principles as to Posture and Deep Breathing; Relationship of Speaking Voice to Singing Tone.

—R. M. K.



Chase Baromeo

Baromeo Receives Michigan Appointment

Chase Baromeo, a former bass with the Metropolitan and Chicago Opera companies, has been appointed professor of voice at the University of Michigan School of Music, effective at the beginning of the 1954-55 school year.

Mr. Baromeo is now on the Michigan campus as a visiting instructor in voice, and is on leave from the University of Texas, where he has been head of the voice department since 1938. He will succeed Arthur Hackett, who will complete his retirement furlough in June.

Music Study Tour Open to Students

Students and music lovers eager to hear Europe's foremost artists and orchestras on their native soil can make arrangements for a tour of European festivals next summer through the Association for Academic Travel Abroad, Inc., a non-profit organization devoted to cultural interchange through travel. The leader of the Study Tour of Music and Drama in Europe, as it is called, will be Julius Hijman, of the Philadelphia Musical Academy. The Academy will grant credits in music appreciation to students who wish to consider their trip a part of their regular curriculum.

The tour will offer a rare opportunity to attend programs at the Glyndebourne, Bayreuth, Salzburg, Lucerne, and Edinburgh Festivals, as well as a number of summer events in London, Paris, Munich, Vienna, Verona, and other music centers. Approximately two months will be devoted to the trip. Inquiries may be addressed to Mr. Hijman.

New Tertis Viola To Be Introduced Here

Lionel Tertis, British violist, is planning a trip to America this year to interest violin makers in this country in the revised Tertis Model viola. In Europe about 175 of the prized earlier-designed instruments have been made and are in use chiefly by professional musicians. By January, 1954, five copies of the new model had been made.

The new Tertis violas have the same evenness of tone and sonority of C string as the earlier model but are even easier to play in the high positions. Believing that by far the greatest number of first-rate violists are in this country, Mr. Tertis is anxious that these instruments should be more readily available for their consideration. Inquiries addressed c/o Mary Tanner Fairchild, 464 Riverside Dr., New York 27, will be forwarded to Mr. Tertis in England. He will also accept a few qualified viola students and offer his services as coach for chamber groups while in New York.

Summer Session for Music Academy of West

SANTA BARBARA, CALIF.—The eighth summer session of the Music Academy of the West will extend over eight weeks, from July 1 to Aug. 26 next. The musical directorship will be jointly shared by Alexander Hilsberg, conductor of the New Orleans Philharmonic-Symphony, and Fritz Zweig, operatic and symphonic conductor. Richard Lert, the academy's musical director for the past seven years, is on a leave of absence.

Lotte Lehmann, honorary president of the academy, is again to direct the vocal department and conduct master classes in the Art of Song Interpretation.

Gyorgy Sandor returns as head of the piano department. Emanuel Bay will also teach piano and piano chamber music. Sascha Jacobsen heads the string department, and teaches violin; others in this department are Gabor Rejto, cello; Sanford Schonbach, viola; and Milton Kestenbaum, double bass. Mr. Rejto directs the chamber-music department. For the fourth summer, Simon Kovar will head the woodwind department, teaching oboe and bassoon; Roger Stevens instructs in flute, and Mitchell Lurie in clarinet. Fred Fox is in charge of the brass section, teaching French horn, while Maurice Faulkner instructs in trumpet and trombone. Composition, harmony and theory are taught by Donald Pond. Gregor Piatigorsky will again be musical advisor to the academy.

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New York's WNYC Receives Citation During Annual American Music Festival

COMMENTS from Douglas Moore and Seymour N. Siegel, director of radio communications for New York City, along with the presentation of a citation from the National Institute of Arts and Letters, preceded the opening event of the fifteenth annual WNYC American Music Festival. Traditionally held during the eleven-day period between Lincoln's and Washington's birthdays, the festival aims to introduce new American works, to present repeat performances of seldom-heard works, and to encourage young artists in the playing of these works. It was in recognition of WNYC's "thirty years of service to the peo-

ple of New York City" and the valuable role of these festivals in the station's programming that the National Institute, through its president emeritus, Mr. Moore, presented its first citation to a media of mass communication. Herman Neuman is musical supervisor of the radio station.

The festival's initial program at Town Hall was devoted to the first performances of orchestral works written by three composers on \$1,000 grants from the Institute—a Violin Concerto by Roger Goeb, Peggy Glanville-Hick's Excerpts from Letters of Paul Bowles, and Nicolai Lopatnikoff's Divertimento for Orchestra. Leon Barzin conducted the National Orchestral Association. (See review below.)

The festival offered four public concerts at the Brooklyn Museum—the first on Saturday afternoon, Feb. 13, featuring the first performance of a Violin Sonata by Benjamin Lees; the second on the following Sunday afternoon, presenting new works by Edward Herzog, John Edmunds, Richard Winslow, and John K. Paine; the third on the afternoon of Feb. 20, in which Menotti's The Telephone and Wilder's Sunday Excursion were performed; and the last on the 21st, featuring first performances of works by Paul Nordoff, Harriet Nash, Henry Cowell, and Jean Berger.

Mannes College Participates

A program at the Mannes College of Music on Feb. 13 introduced works by Alexei Haieff, Frederick Werle, William Meyer, Noel Sokoloff, and Jan Meyerowitz; at the New York College of Music on Feb. 15, works by Erich Katz and Arved Kurtz; and at the Manhattan School of Music on Feb. 17, a new work by Wallingford Riegger (see review below). The premiere of Riegger's Concerto for Piano and Woodwind Quintet was heard in a live broadcast from the Library of Congress on the 19th.

A Composers Forum at McMillin Theatre on Feb. 20 offered a new version of George Antheil's Ballet Mécanique. The program was recorded for broadcast over WNYC on Feb. 22.

Programs emanating from Carl Fischer Hall were a concert presented by Mu Phi Epsilon on Feb. 18, with new works by Dorrie Shearer Fretwell, Blythe Owen, Norma Beth Holmes, Ruth S. Wylie, and Amy Worth; and another on Feb. 21 under the auspices of Carl Fischer, Inc.

The WNYC festival came to a close on Feb. 22 with a broadcast concert from Carnegie Hall, featuring the first performance of A'an Hovhanness' Concerto No. 5 for Piano and Strings. Lilian Kallir was soloist with the National Orchestral Association under Mr. Barzin. (See review on page 23)

In addition to its vast listening audience, WNYC brought American music to over 20,000 New Yorkers who attended the twenty-odd public concerts at Town Hall, Carnegie Hall, and other auditoriums in all parts of the city. Eighty-two American composers, some internationally famous and others virtually unknown, had their works performed for the first time during the festival.

Pointing out that the festival was made possible only through the cooperation of a cross-section of all elements in the American musical scene, Mr. Siegel gave particular thanks to the many artists and groups, professional and amateur,

contributing their talents; to Mr. Neuman; to James C. Petrillo, president of the American Federation of Musicians; to Al Manuiti, president of Local 802, AFM; to Solly Pernick, of Theatrical Protective Union No. 1; and to Carl Haverlin, president of Broadcast Music, Inc., and its subsidiary, Associated Music Publishers, Inc., Charles A. Wall, president.

Festival Opening Town Hall, Feb. 12, 3:00

The works played in the opening concert of WNYC's American Music Festival were by recent recipients of grants from the National Institute of Arts and Letters. Roger Goeb's Violin Concerto is an enormously resourceful work, neo-classical in its structural principles, and dissonant-chromatic in its harmonic style. There are marked overtones of Bartok, and even Berg. Although its expressive content was a shade obscure on first hearing, this is obviously a solid, serious work, and one that is almost stunningly thought out for the orchestra. Peggy Glanville-Hick's Excerpts from Letters of Paul Bowles is a group of short songs for tenor and orchestra. There is a tendency towards overcondensation of material (the individual songs seemed mostly to stop just as they got going), and some of the declamation is a little elaborate, but the exotic musical evocation is remarkably well managed, the instrumentation quite pretty, and the voice lines themselves often quite beautiful. Nicolai Lopatnikoff's Divertimento for Orchestra is spruce, attractive, and just about flawlessly made. Its style—international neo-classic—is a shade impersonal for my taste, but the piece moves along brightly and literately, and the audience seemed to love it. Sections of each of the works were given a second hearing by Mr. Barzin and the orchestra. Maurice Wilk was the solo violinist and William Hess the solo tenor.

—W. F.

Gala American Artists Concert Carnegie Hall, Feb. 17, 5:30

The Gala American Artists Concert of the WNYC festival featured two first performances and a group of soloists that included Ellen Faulk, soprano; Robert Goldsand, pianist; and the New York Woodwind Quintet. The New Symphony, under the direction of Maurice Bonney, was present to handle the orchestral material.

The new works were Alec Wilder's Quintet for Woodwinds and Peter Stearn's Toccata for Orchestra. Wilder's piece is attractively set down for its instruments, and it prattles along pleasantly and tunelessly, if glibly. Stearn's Toccata is a respectable ordering of stylistic mannerisms that had begun to disappear from American orchestral music as far back as ten years ago. This is not to suggest that their reappearance is a bad thing; it only suggests that the piece, as a result of them, sounded pretty old-fashioned.

The other works involved in this musical pot-pourri were Samuel Barber's ever-impressive Piano Sonata; William Rice's Overture to Androcles and the Lion; Virgil Thomson's Cello Concerto; and a group of songs by Barber, Menotti, Griffes, and La Forge.

—W. F.

Manhattan School Concert Hubbard Auditorium, Feb. 17

In the Manhattan School's contribution to the WNYC festival, Harris Danziger led the student orchestra in first New York performance of Wallingford Riegger's Variations for Piano and Orchestra, with Zita Carno as the soloist. Written on a commission from the Louisville Orchestra, this work was heard locally only four days after its premiere in that city. It comprises twelve variations of diverse moods, in addition to an

eloquent theme and a coda. The dialogue between the piano and orchestra is imaginatively worked out, but the work's real distinction lies in its economy of materials and richness of invention. Other works in the program were the Sinfonia Breve by Bloch; four songs for soprano by Leon Kushner, rather tentatively sung by Margot Nisita; and Samuel Barber's Piano Sonata, Op. 26, given a vigorous performance by M. Kushner.

—C. F.

NAACC Town Hall, Feb. 20, 5:30

The National Association for American Composers and Conductors in association with WNYC's American Music Festival, gave a program of American music that included a group of choral compositions by Peter Menin, William Bergsma, and John J. Becker; a Quintet for Piano and Strings by George Chadwick; the first performances of a Trio for Flute, Clarinet, and Bassoon by William Dustin, and a Quartet for Strings by Stephen Bonta; and Oliver Daniel's edition of Lamentation over Boston by William Billings.

Except for Bergsma's sweetly lyrical mood piece, In a Glass of Water before Retiring, the opening choral group was uniformly tiresome and pedestrian, although the music was all felicitously written for chorus. The Chadwick Quintet was an incredibly long bit of Brahmsiana; the Dustin Trio a grating exercise in dissonant counterpoint; and the Bonta Quartet the unskilled labor of a possibly gifted student. These works were performed by the Welch Chorale, James B. Welch, director; and the National Arts Club Quintet, Trio, and Quartet, respectively.

—W. F.

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Leonard Bernstein leads the Israel Philharmonic in its first concert of the season

Israel Finds Task of Building National Musical Culture Still Holds Problems

By SAMUEL MATALON

SIMILAR, if not identical problems and difficulties have to be faced everywhere by those interested in the propagation of music. The creation and advancement of national art in its different phases involve moral and economic support to local composers, the piercing of the Chinese wall of conservatism, and the cultivation of an understanding of contemporary idioms, whether foreign or native.

Then there are the manifold problems to face of repertoire, audiences, auditoriums, budgets, and the like. In Israel, moreover, traditions governing both the creation and performance of music are still in the making. No one needs wonder at this if he remembers that less than fifty years ago Tel-Aviv, the center of musical activity in this country, was still, as its name implies, a "hill of spring", and a barren one at that.

The desert had to be conquered in music as well as in other aspects. This fact was well shown in the international exhibition called *Conquest of the Desert*, held in Jerusalem, in which music was assigned an important role. The stress was on Israeli compositions, performed by five orchestras: the Israel Philharmonic, conducted by Leonard Bernstein; the Kol Israel (radio) Orchestra, led by George Singer and Heinz Freudenthal; the Military and Police Orchestras, conducted by Major Rikliss; and the Gadna Orchestra, a newly established symphonic body of 100 youths of pre-military age, directed by Eitan Lustig and Arthur Gelbrun. They were assisted by the Kol Zion Lagola Choir.

Some of the works offered were written by composers who have already been heard in Europe and the United States. They included Adon Olam, by Karel Salomon; the symphonic cantata *Mother Rejoices*, by Marc Lavry; cantatas by Emanuel Amiran and Ben Zion Orgad; Ein Gev, a symphonic fantasy depicting a frontier *kibbutz*, its life and struggle during the Israeli war of independence (this accepted by UNESCO for publication and distribution); Israeli Capriccio, by Hanoah Yaacoby; and the concert overture *Artsa*, by Haim Alexander. Works well known outside of Israel and performed in this

series were Darius Milhaud's *Sacred Service* and Ernest Bloch's *Violin Concerto*.

Important was the formal opening of the Israel Philharmonic of the symphonic season in Tel-Aviv (its eighteenth), which took place last Oct. 6. The ensemble now numbers eighty players, which with other personnel brings its membership to 100. Over eighty per cent of the total budget—one of the highest such percentages in the world—is covered by the proceeds of concerts. The rest is derived from contributions, mainly from the American Fund for Israeli Institutions. The IPO has 17,000 subscribers all over this country, and the yearly audience reaches 186,000.

Mr. Bernstein, visiting the country for the third time, launched the subscription series by serving in the double role of conductor and piano soloist. An American work, David Diamond's *Rounds*, was included in the program.

The orchestra's plans for the coming season, as announced, reduce the number of guest conductors to six. They include, besides Mr. Bernstein, Paul Kletzki, Rafael Kubelik, Walter Susskind, and the local conductor, George Singer, at present touring successfully abroad. All have formerly appeared with this organization. A newcomer will be Sergiu Celibidache, Rumanian conductor. The soloists include Yehudi Menuhin (to appear for the first time with this group, in the Bartok concerto), Isaac Stern, Arthur Grumiaux, Rudolf Serkin, and the local artists Pinna Salzman and Ilona Vincze-Kraus, pianists. The last soloists of the season will be the violinist William Primrose, who was unable to fulfill his engagement last year on account of illness. He will play the Bloch Suite for Viola and Orchestra.

Programs of the IPO will feature Bartok's *Concerto for Orchestra*, Mahler's Ninth Symphony, and Bruckner's Seventh Symphony. According

to the latest reports, the orchestra will tour Europe extensively in 1955 and in 1956 will visit the United States for the second time.

Impresario B. Gillon has announced his plans for the season, his 29th in this country. Artists to appear under his management include Juana, in ethnic dances of America and Europe; the Kathryn Flower Dancers; Devi Dja and her Dance Ensemble; and Mr. Menuhin, Andres Segovia, Kenneth Spencer, Ruggiero Ricci, and John Sebastian, harmonica virtuosos.

Further dance performances will be offered by impresario W. H. Robert, who opened the season with the Croatian Ballet ensemble, six solo dancers from the National Opera in Zagreb, to be followed later by the entire ballet of the National Yugoslav Opera. Other artists include the duo-pianists Vronsky and Babin, who already have won the affection of the Israeli public.

A group from this country will tour Europe early this year—eight singers, dancers and musicians in a program of Oriental songs and dances.

Switzerland, with Many Cantons, Boasts Richly Variegated Forms of Expression

By EDMOND APPIA

MUSIC in Switzerland occupies a leading place in our culture, but it appears under aspects so diverse that one can give but an incomplete view of it in the space reserved for us.

The political division of Switzerland into 22 cantons has encouraged the birth of many cultural centers. This fact explains why in our small territory all the musical institutions have independent activities. It is a country where four languages are spoken, German, French, Italian, and *Romanche*. Music has not escaped this divisive tendency, and our composers express in their works various racial and esthetic affinities. There is a great diversity of styles and techniques, but certain traits held in common by our composers enable us to claim that there is a Swiss music to take a worthy place among present-day productions.

The existence of permanent orchestras is tied up generally with the lyric theatres; it is the cities and municipalities that assure through subventions the stability of these ensembles. However, the purely symphonic activity of these orchestras depends more often on organizations or committees, which take the financial responsibility for some concerts. The system of subscriptions makes it possible to avoid appealing to wealthy patrons, always difficult to find anyway. Thus our orchestras cannot exist unless they have several activities.

Radio Orchestras Privileged

From the point of view of programming, the three orchestras of the Radiodiffusion find themselves in a privileged position. Not having to worry about finances, they are able to give free service to contemporary music. More than any other institution, the radio encourages contemporary composers here.

In addition to the seven permanent orchestras (listed in the Foreign Orchestras section), there are three broadcasting orchestras—the Geneva Orchestre de la Suisse-Romande, conducted by the present writer; that at Zurich, conducted by Paul Burkhard; and the one at Lugano, under the baton of Otmar Nussio.

The summer festivals have had a great success. Lucerne, with its International Music Weeks, drew a cosmopolitan public and presented orchestral concerts conducted by Wilhelm Furtwängler, Eugen Jochum, Igor Markevitch, Herbert von Karajan, Rafael Kubelik, Guido Cantelli, and others, and soloists such as Nathan Milstein. The Zurich June Music Festival presented performances of Strauss's *Feuersnot*, *Arabella*, *Der Rosenkavalier*, *Elektra*, and *Die Liebe der Danae*, produced by the Bavarian State Opera, and orchestral concerts under Hans Rosbaud, Paul Kletzki, Otto Ackermann, and George Szell, with the list of soloists including Walter Gieseking, Yehudi Menuhin, and many others.

The International Bach Festival in Schaffhausen also has won public favor. Participating are the choir of the Church of St. Guillaume of Strasbourg, the Tübingen Cantata Choir, the Reinhart Choir from Zurich, and the Choir of Schaffhausen. The Musical Weeks in the Engadine are a series of musical events given at St. Moritz, Pontresina, and Silvaplana, in which can be heard Andres Segovia, Mieczyslaw Horszowski, the Vegh Quartet, the orchestra of the Zurich Collegium Musicum under Paul Sacher, or similar artists. The September Musical Series at Montreux presented last summer the Gürzenich Orchestra of Cologne in three concerts under Gunter Wand, Karl Schuricht, and Eugene Ormandy, with Mr. Gieseking and Wilhelm Backhaus as soloists.

The lyric theatres of the country are five—those in Zurich, Basel, Bern, Geneva, and Lucerne. The Geneva Opera, under Ernest Ansermet's direction, gave Pelléas et Mélisande, marking the work's fiftieth anniversary, and a double bill of Bartok's *Bluebeard's Castle* and Ravel's *L'Heure Espagnole*. The Municipal Theatre of Bern mounted with care two works—Pfitzner's *Palestrina* and Bizet's *Ivan IV*, with Niklaus Aeschbacher as conductor. The opera at Zurich offered Goetz's *The Taming of the Shrew*, Victor Reinshagen conducting. The Basel Theatre made a stirring revival of Auber's *Fra Diavolo* and gave Ibert's *Angélique*, with Alexandre Krahals as conductor.

Success has also marked the two international contests held here: the International Competition for Musical Performers, in Geneva, and the International Competition for Opera Singers, in Lausanne.

Swiss Music Seminar

The Swiss Music Seminar, founded under auspices of the St. Louis Institute of Music, held its foreign session at the Lausanne Conservatory. Jacqueline Blancard, Denise Bidal, Nikita Magaloff, and Maurice Perrin, pianists; Hans Haug, composer and orchestral director; Paul-André Gailard, musicologist; and Alfred Pochon, composer, writer, once of the well-remembered Flonzaley Quartet, and now the director of the Conservatory at Lausanne, gave concerts that were commented on in the courses.

One should mention also the course in chamber music given each summer in one of the most beautiful villages of the mountain valley of Valais by André de Ribaupierre, professor of violin in Rochester, N. Y.

Private initiative also plays an important role in our musical life. Le Klubhaus is a typical example. Cre-

(Continued on page 46)

Addenda: This and the following four pages contain foreign roundups and American city surveys that had to be left out of the February Special Issue due to space limitations. We suggest that subscribers remove these pages and insert them in the proper place in the Special Issue.

Canada Reports Its Artistic Resources Showing Vitality and Much Expansion

By COLIN SABISTON

THE Canadian music market has not yet become an established entity, except in the few principal cities of the Dominion. An increasing number of such cities are becoming important as musical centers, usually under the influence of young civic orchestras, which reinforced their own appeal by engaging guest artists not formerly available to local audiences. Vancouver and Edmonton are examples of this kind of cultural leadership this season in the Western provinces, as is Halifax in the Maritimes.

The expansion is being accelerated by continued economic growth, as good an index as any available being the seven to eight per cent annual increase in the gross national product since the end of the war. Most of this new volume of production is from new enterprises set up on what were our industrial frontiers in prewar days. They are now not remote. They have been integrated into both the economic and the cultural pattern of Canadian activity.

Their outflow of products creates a return traffic, which includes entertainment talent, as well as the means of paying for it. Music gets the natural preference. It is easier to accommodate a solo artist or a small concert group than a ballet or dramatic company. For what is lacking is a chain of adequate theatres and concert halls. The days of new town halls with public auditoriums have passed with the days when more people had lower incomes but when civic revenues could support more liberal building programs.

But lumbering and fishing towns in the East, cow towns in the West, and mining towns in the North are becoming industrialized. They are increasing their volume of commercial business. And it is among them that new orchestral groups and local concert associations are being formed, usually under the guidance of a recently arrived music teacher with good degrees from Toronto, Europe or occasionally the United States. The first preference is for Canadian guest artists, the list of vocal and instrumental soloists becoming better known farther away as it grows in length. These performers are well received, if moderately paid; and on the whole they enjoy a more steady touring season than the higher-paid imported artists.

The reason is partly economic: a couple of concerts at higher prices take enough entertainment cash from a new community to finance a fuller season of more modest events. But sometimes a foreign booking agency has alienated this newer market by touring a succession of unequal talents—but at a uniform cost per ticket—to fill presubscribed dates.

Development vs. Exploitation

What it adds up to is that the expanding Canadian music market needs development rather than exploitation. Part of that development must yet be provided by local communities themselves. More and somewhat better recital halls are imperative if the latent demand for musical events is to be developed. But agency and tour managers also can contribute something by careful selection of talent and by careful programming. A soloist touring from Toronto to either coast should be prepared to accept fees scaled to each community's size and to present a variety of programs ranging from standard recital groups to the music more generally familiar to radio and record listeners.

But even with that concession to a younger market, it is a mistake to

"sing down" to any Canadian audience. At every level the accepted standard is somewhat higher than might be expected—as some native musicians have found to their dismay. (Herewith a tip for some "name" artists recently imported from Europe to New York: songs like Malotte's *Among the Living* are not acceptable in Canada as alternatives to the library of early and contemporary English concert items, even when heard for the first time.)

An appreciation of these principles could result in more tours with less



The National Ballet Company of Canada, currently on a transcontinental American tour, in a scene from the first act of *Giselle*

risks, although it is understood that only a limited number of "name" performers could be expected to have pioneering interests of this kind. Nevertheless, it is a type of development effort that would pay off in the end. For the new concert centers are growing fairly rapidly, and a process of professional indoctrination now could confirm new regular booking routes in the near future.

Orchestral Association

In the meantime, another form of development is taking shape under domestic auspices. Recent talks between orchestra managers in the eastern and western areas of the Dominion have been held with the better established managers of Central Canada with a view to forming a Canadian Symphony Association. The plan includes ideas for the interchange of a few key players, a circulating library of standard scores, and for the chain employment of soloists when possible. The plan is in its incipience as yet, but it is a sign. Seven or eight of the fifteen symphonies now giving seasons ranging from less than twelve to Toronto's more than 75 programs, employ guest artists. Outside of Toronto, their budgets for visiting soloists average about \$15,000 each per season.

Boyd Neel, noted orchestral leader from Great Britain and now dean of music at the University of Toronto, has made the following statements on the status of music in Canada since taking up residence here:

"Before the war, I had nine Canadians (all violinists) in my orchestra, including the concertmaster and the leading second violin. . . . Canadian music from the performing point of view has no rival anywhere. . . . There are orchestras in Canada equal to those I have heard anywhere. . . . I venture to predict that a leader [in musical composition] will suddenly appear in Canada and found a strongly

Canadian music. . . . The great composers have also been great nationalists at the same time."

A possible step towards fulfillment of the above prediction was the recent announcement that the Canadian League of Composers, whose 25 young members represent all the divergent tendencies of style found in the Dominion today, has been asked to submit compositions for performance at the festival of the International Society for Contemporary Music at Jerusalem next summer.

Mr. Neel's comments supplement those of Sir Ernest MacMillan, Toronto Symphony conductor, that while we have both the performing talent and the demand, music as a national business lacks organization. Jan Rubes, lyric bass, for instance, makes occasional concert and guest artist

appearances were preceded by successful fund-raising drives. Others have their deficiencies taken care of at the season's end. In Toronto, the York Concert Orchestra, under the direction of Heinz Unger, obtained pledges in advance of announcing its 1954 spring series of four concerts.

In spite of developments towards a bigger market for home talent there is no discrimination against touring artists from abroad. The South Waterloo Concert Association, for instance, in the center of a prosperous industrial and farming community in central Ontario, has been revived to sponsor four presubscribed concerts by artists touring Canada under American management.

Internationally famous artists appear regularly before sold-out houses across the Dominion. Walter Gieseking is making his third trans-Canada tour this season. He had a highly successful Canadian tour in 1952 before making his first postwar appearance in the United States. Beniamino Gigli, Erna Sack, Dame Myra Hess, Eileen Farrell, Andre Kostelanetz, Ian Pearce, Nan Merriman, Gram Johannesen, Yehudi Menuhin, Helen Phillips, the Albener Trio, the Virtuosi di Roma, Mieczyslaw Horszowski, Benno Moiseiwitsch, Joseph Szigeti, Paul Badura-Skoda, Jascha Heifetz, Leopold Stokowski, Artur Schnabel—they all are filling important Canadian dates this season, most of their return engagements, although Mr. Johannesen and Miss Phillips are making first appearances in the Dominion.

Certainly the Canadian music market is an active one. It is broad in its appreciation, generous in its patronage—and best of all it is working steadily towards a sounder, better-integrated domestic base while continuing to welcome an increasing number of artists and ensembles from abroad.

Switzerland

(Continued from page 45)

ated by an influential economic organization having branches in the entire country. Le Klubhaus each year arranges musical affairs of a high quality. The general program for the season 1953-54 lists some of the leading European ensembles, which appear under their conductors in works from their repertoires.

Switzerland, the crossroads of Europe, played host this year to many noted artists from other countries; but the list of its own artists is extensive. It includes Volkmar Andrae, Edmond Appia, Robert Denzler, Victor Desarzens, Hans Haug, Alexandre Kranhals, Jean Meylan, Othmar Nussio, and Paul Sacher, conductors; Adrian Aeschbacher, Jacqueline Blancard, Paul Baumgartner, Karl Engel, Edwin Fischer, Walter Frey, Franz Joseph Hirt, pianists; Heinzheinz Schneeberger, violinist; Henri Honegger, cellist; Elsa Cavelti, Maria Heibling, Maria Stader, Hugues Cuénod, Ernest Haefliger, and Heinz Rehfuss, singers.

This chronicle would not be complete without a list of our important composers: Conrad Beck, Jean Binet, Willy Burkhard, Henri Gagnebin, Rolf Liebermann, André-François Marescotti, Frank Martin, Paul Muller, Othmar Nussio, Robert Obousier, Constantin Regamey, Othmar Schoeck, Heinrich Sutermeister, Roger Vuataz, and Pierre Wissmer. In New York, the Swiss Music Library, 444 Madison Avenue, can supply details on the works of these composers.

One ends this story on an optimistic note. In spite of the difficulties and obstacles that our musicians encounter in their professional activities, music in Switzerland is constantly developing and is steadily becoming more of an essential element in our artistic culture.

Denmark's Fine Symphonic Organizations Among Country's Outstanding Assets

By TORBEN MEYER

Copenhagen

IN Denmark the last year has been marked by steadily growing musical activity, centered especially around the large orchestras. The opera, forming only a part of the events of the Royal Theatre in Copenhagen, has always been forced to lead a more staid existence, with only three or four first nights during the season. The Danish Opera—like most others—suffers from lack of funds, and thus there is little in the way of news about its season. A new opera by the young Danish composer Svend E. Tarp did not arouse great interest, but last December a performance of Benjamin Britten's *Albert Herring* attracted a large audience. The title role was sung by the islandic tenor Ejnar Kristjanson, a member of the company for several seasons. The leading feminine role was portrayed by Ruth Goldback.

A performance of Honegger's *Jeanne d'Arc au Bûcher* has been anticipated for two or three seasons but has not yet taken place. A revival of *Pagliacci*, with Erik Sjöberg as Canio, Henry Skjaer as Tonio, and Ruth Goldback as Nedda, presented a vocally good cast.

The orchestra of the Danish State Radio is well known to Americans from its tour last year. After its subsequent visit to Great Britain, the orchestra received many bids for further foreign appearances. It has now decided to accept an offer to appear at the Edinburgh Festival in three or four concerts during August of this year, following a tour of Germany and Belgium. Erik Tuxen, the conductor, is a pupil of Eugene Ormandy, who each year visits Denmark in the summer to conduct this orchestra.

Aarhus Orchestra

Thomas Jensen, co-conductor with Mr. Tuxen of the orchestra when it toured the United States, has done wonders with the City Orchestra of Aarhus, Jutland. These two conductors appear often in other countries, and were on the podium in Holland during a Danish Week last October.

Concert life in Denmark is intensive, but the subscription plan is used almost exclusively in the provinces. In Copenhagen it functions only for chamber-music programs on Saturday afternoons. For all other concerts tickets must be obtained for each evening. It never pays to give programs by the larger orchestras, as the concert halls are quite small, the largest holding about 1,500 (apart from the K. B. Hall, which accommodates 4,000 but was originally used for tennis matches and is quite poor acoustically). The Royal Theatre Orchestra offers a series annually, the deficit being covered by a small contribution from the government and by aid from anonymous private donors. The only institution that can afford to give regular concerts is the National Radio Corporation, with its own concert hall and orchestra; the expenses are, of course, covered by the regular radio license that listeners pay annually. Therefore radio concerts have an enormous importance for the whole country, as they are transmitted to the farthest corners of the land.

A special factor in the music life of Denmark is the large number of American artists who come here on European tours. At least two or three arrive to give concerts here almost every week. Most of them are young, and, coming unknown to this country, cannot expect to find full houses. The suggestion has been

made that, as this is a rather expensive procedure for the artists, it might be better to ration the number appearing in Denmark—not so much for the sake of the audiences as for the artists themselves.

During recent years the Royal Theatre in Copenhagen has arranged Ballet Festivals the last week of May, especially for foreign tourists. This will be continued in 1954. The ballet of the Danish Royal Theatre last autumn appeared in a successful week-long guest engagement at Covent Garden. There is a possibility that this year Ballet Week will be combined with a festival of opera or operetta.

In 1953 a Carl Nielsen Week from Aug. 31 to Sept. 5 attracted many foreign guests. A plan is now being discussed for organizing a similar week or one of Danish music as a whole this year.

There is an interesting proposal to establish a series of Northern Music Festivals, enlisting Denmark, Norway, Sweden and Finland, in co-ordinated plans, so that tourists may go from a festival in one country to that in another. This project would have the series begin in Copenhagen the last



Struwing Reklamefoto

The Danish National Radio Orchestra, which toured the United States last year under Erik Tuxen, is heard regularly at its own hall in Copenhagen

week of May and continue through June, with visits to Norway, Sweden and Finland. The finest music, ballets, and operas of these Northern European countries would be represented. At the moment, however, further details are not available.

Marius Flothuis.

Choral groups of high professional standards here include the famous Netherlands Chamber Choir, under Felix de Nobel, which in 1953 toured Great Britain, Spain and Germany, and in the fall of 1954 also plans to visit the United States. A new work performed by this group last year was *Sonnets of Ariel* by Frank Martin, fascinating and highly personal writing of great charm. A semi-professional choir is the Collegium Musicum Amstelodamense, which has appeared also in France and Norway and has a repertoire including nearly every style from Lassus and Sweelinck to Wagenaar, Diepenbrock, and Hendrik Andriessen.

The Netherlands Broadcasting Union commissioned two works for the Holland Festival—a *Symphony of Psalms*, for mixed chorus and full orchestra, by Henk Badings, which is well constructed and skillfully orchestrated, and a series of variations on the old Dutch folksong *Des winters als het regent*, in which the various variations were penned in rather complicated styles by Sem Dresden, Juriaan Andriessen, Cor de Groot, Karel Mengelberg, Marius Flothuis, Herman Straegier, and Anthon van der Horst.

In the chamber-music field, there was much activity in 1953 in various Dutch cities. In addition to the visits of noted international organizations, three Dutch ensembles—the Holland String Quartet, Amsterdam Chamber Music Society, and Alma Musica—performed interesting repertoires. Dutch scores deserving of attention were a Sextet by Flothuis, *Le Tombeau de Ravel* (also a sextet by Esscher), and a strong Chamber Symphony for 13 instruments by Guillaume Landré.

When this was written, the new season had started and all orchestral concerts were sold out. An event awaited with interest was the first performance of Bertus van Lier's *Concerto for Bassoon and Orchestra*, scheduled by the Concertgebouw Orchestra.

The Netherlands Opera opened its season with Smetana's *The Bartered Bride*, conducted by Alexander Krannhals, and Debussy's *Pelléas et Mélisande*, conducted by Charles Bruck. Rossini's *The Barber of Seville* and Mozart's *The Magic Flute* are also scheduled.

American music-lovers who have had opportunity to make acquaintance with Eduard van Beinum in his guest appearances with the Philadelphia Orchestra this winter will be interested to hear him at the head of his own Concertgebouw Orchestra when that organization tours the United States in the fall.

Contemporary Composers in Netherlands Seek Wider Opportunities for Hearings

By LEX VAN DELDEN

Amsterdam

HOLLAND, with its old music culture, possesses many centers with a thriving music life. Besides its famous orchestras, the Concertgebouw of Amsterdam and the Hague Residentie Orchestra, there are very good ensembles also in Rotterdam and Utrecht, and professional ones in six other cities. In addition to Eduard van Beinum, the Concertgebouw's chief conductor, the orchestra has been led by Rafael Rubel, Pierre Monteux, Josef Krips—all appearing more or less regularly—and Franz André, Jean Martinon, Ferenc Fricsay, Paul Kletzki, Erich Leinsdorf, and Eugene Ormandy, who made a convincing Amsterdam debut.

The Residentie group performed under its conductor, Willem van Otterloo, and such guests as Erich Kleiber and Antal Dorati. A total list of the notable soloists who appeared with these orchestras in the last season would run to excessive length.

The position of native composers and interpreters is difficult in a little country like Holland, which wants to hear virtuosos of international rank. Nevertheless, the technical and musical capacities of Dutch composers and soloists possess a high enough standard to meet competition from abroad, and there have been several movements to secure greater opportunities for our musicians.

In this field, 1953 brought several new activities to light. In Amsterdam the Museum Concerts were started in the recital room of the Municipal Museum, where many Dutch works have been performed by the best native musicians. Another project was a series of Concerts in De Suite, a private house in Amsterdam, where gifted young interpreters appear in so-called "home concerts". They perform quite a lot of new Dutch works. *Le Canard* is the name of an exhibition room in an old warehouse in the center of Amsterdam. Concerts have been arranged here under the title

Le Canard au Soir, and many young composers and virtuosos have been given hearings in them.

In Utrecht, the old university town in the center of the Netherlands, a group of very young composers has arranged concerts of their own works. *Gaudeamus* is the name of this circle, which has succeeded in organizing an International Music Week during which composers from France, Great Britain, Germany, Denmark, and Holland heard their works performed before listeners from several countries.

All these efforts may be very laudable. But it is a fact that they attract constant, but not large audiences. The larger masses of music-lovers know only the manifestations of the "official" concert organizations and orchestras, and composers still need other means of recognition than these can supply. The most helpful scheme has been contained in a series of commissions by the government and various municipalities. The results of this practice in 1953 were a series of new works for orchestra, chamber-music societies, choruses, and amateur musicians. The last two categories in particular need a refurbished repertoire.

The Royal Netherlands Singers Union includes some 160 male choruses with about 12,000 singers. In 1953 this organization marked its centenary, and the activities celebrating the event were carried out in exemplary fashion. Nearly 100 choruses appeared in 's Hertogenbosch, a town in the southern part of Holland, where they gave concerts during five weekends. The repertoire included new works by some twenty Dutch composers who had been commissioned to pen such scores. Foreign composers of note also wrote works for this series—Malipiero, Dallapiccola, Poulenc, Lennox Berkeley, Hindemith, Martinu, Milhaud, and Petrassi. Of the Dutch names appearing on the programs, one may mention Oscar von Hamel, Marius Monnikendam, Bertus von Lier, and

Musical America's Survey of American Cities (Annual Issue Addenda)

Ohio Delaware

By TILDEN WELLS

Ohio Wesleyan University Music Department. Director: Rexford Keller.

Artists Series. Chairman: Rexford Keller. Gray Chapel, 1,800. Eileen Farrell, Nov. 6; Nathan Milstein, Dec. 7; Jean Langlais, Feb. 5; Paul Badura-Skoda, Feb. 21; Cincinnati Symphony, Monique de la Brucholierie, soloist, March 18.

Chamber Music Series. Sanborn Hall Auditorium, 600. Duvall Trio, Dec. 3; guest quartet, in April.

Concerts and recitals by faculty members; University Symphony, Romine Hamilton, conductor; A Cappella Choir, Rexford Keller, director; University Concert Band, Charles Thompson, conductor; glee clubs, Robert Bowlus and Gordon Almstead, directors.

Other events: Christmas choral concerts, Dec. 13 and 14; Haydn's Lord Nelson Mass, with combined choral groups, symphony, and soloists, Feb. 28; high school music festival, Feb. 13; opera performances, May 6, 7, and 8; summer music clinic, in June.

Oxford

Miami University Music Department. Oxford, Ohio. Acting head: George F. Barron.

Artist series: De Paur Infantry Chorus, Nov. 3; Cincinnati Symphony, Dec. 6; Gershwin Concert Orchestra, Jan. 5; Brian Sullivan, Feb. 9; Harvard Glee Club, April 12. Renaissance in strings (auspices of artist series): LaSalle Quartet, Oct. 18; Walden Quartet, Nov. 8; Berkshire Quartet, Nov. 22; Stanley Quartet, Jan. 10; Oxford Quartet, Feb. 14; Earlam Quartet and Kroll Quartet, dates to be announced.

Concerts by Oxford Quartet (faculty); Glee Club, Richard Schilling, director; Women's Choral Society, Richard Chamberlain, director; A Cappella Singers, George F. Barron, director; Choral Union, Winford Cummings, director; Concert Band, A. D. Lekkold, conductor; University Symphony, George Seltzer and Adon Foster, co-conductors; Varsity Band, Nicholas Poccia, conductor; faculty recitals.

Akron

By OSCAR SMITH

The Sunday Evening Concerts Committee of the Akron Jewish Center extended its program by adding one concert to the regular series and three for high-school students. There will be a total of seven free concerts, all underwritten by guarantors.

Tuesday Musical Club. President: Mrs. Elmer Dietz. Akron Armory, 2,510. St. Paul's Cathedral Choir, Oct. 27; Guard Republican Band of Paris, Dec. 1; Cleveland Orchestra, Jan. 26; Mildred Miller, Feb. 17; Jerome Hines, March 9; Artur Robinstein, April 6; Cleveland Orchestra, with Erica Morini, April 27.

Sunday Evening Concerts. Chairman: David Kahn. Akron Jewish Center Auditorium, 1,000. Mannes-Gimpel-Silva Trio, Nov. 15; Soriano,

Rexford Keller, chairman. Ohio Wesleyan University Artist Series



Jan. 17; Frances Magnes, Feb. 21; Cleveland Chamber Orchestra, with Joseph Knitzer, March 21. (The trio, Soriano, and Miss Magnes will play extra concerts in high-school auditoriums.)

Akron Symphony. Auspices: Greater Akron Musical Association. Conductor: John Francis Farinacci. President: Mrs. L. A. Graham. Central High School Auditorium, 1,200. Two subscription concerts. Soloists: George Poinar, Oct. 20; Arthur Reginald, Feb. 16.

Children's Concert Society. President: Mrs. Gordon C. Vaughn. Akron Armory, 2,510. Four children's concerts by the Cleveland Orchestra.

Akron Civic Chorus. Director: William Albert Hughes. President: Vernon D. Zickfoose. Goodyear Theater, 1,612. One concert.

Lincoln

By ARTHUR E. WESTBROOK

Lincoln Symphony. Stuart Bldg. Auspices: Lincoln Symphony Association. Conductor: Leo Kopp. President: Arnett Folsom. Manager: D. A. Lienemann. Stuart Theater. Six regular concerts; two children's concerts. Soloists: Vienna Academy Chorus, Dec. 1; Richard Odnoposoff, Jan. 12; Leon Fleisher, Feb. 1; Risé Stevens, March 2; audition winners, April 6.

University of Nebraska School of Fine Arts. Chairman, department of music: David Foltz. University Coli-

seum; University Student Union Ballroom.

University Orchestra. Conductor: Emanuel Wishnow. Three concerts. Soloists: Aaron Rosand, Nov. 22; senior students, April 4.

Other events: Messiah, Arthur Westbrook, conductor, Dec. 13; King David (Honegger), David Foltz, conductor, May 2; concerts by University Singers, ROTC Concert Band, Madrigal Singers, combined professional music sororities and fraternities; student recitals.

Fine Arts Ensemble. Personnel: Emanuel Wishnow and Truman Morsman, violinists; Max Gilbert, violist; Helena Bell, cellist; Gladys May, pianist. University Student Union Ballroom. Three concerts.

American Guild of Organists, Lincoln Chapter. First Plymouth Congregational Church. Lincoln Church Choir Festival, Feb. 12; organ recital, Robert Baker, Feb. 16.

North Dakota Grand Forks

By JOHN E. HOWARD

Grand Forks Symphony. Auspices: Grand Forks Symphony Association. Conductor: Leo M. Haesle. President: Loran Hendrickson. Central High School Auditorium, 1,512. Three concerts. Marian Barnum, Nov. 15.

Grand Forks Community Music Association. Auspices: Chamber of Commerce. President: Loyde C. Thompson. General chairman: John E. Howard. Central High School Auditorium, 1,512. Artists series: Todd Duncan, Oct. 14; Yehudi Menuhin, Nov. 16; Carols, Feb. 1; Byron Janis, March 10; Helen Traubel, April 5. Other events: Charles L. Wagner Opera Company, presenting Il Trovatore, Oct. 22; senior and junior young artists concert.

University of North Dakota Music Department. Madrigal Club, Hywel C. Rowland, director; tours of central and north-central states; Poppler solo contest, Nov. 4. Women's Glee Club, Carol M. Humpstone, director; radio concert, Christmas concert, campus and service club concerts. Varsity Bards, Carol M. Humpstone, director; male singing group featured in local and state concerts. Concert Band, John E. Howard, conductor; concerts in North Dakota, spring tour including Minnesota, Wisconsin, and Illinois engagements. State Federation of Music Clubs Festival, Fargo, April 30. University Concert Orchestra, John E. Howard, conductor; local and radio engagements throughout



MADAMA BUTTERFLY IN FLORIDA

At the Opera Guild of Greater Miami's performance in Fort Lauderdale, Fla., in January, one of four hearings of the Puccini work by this organization, those seen backstage are, from the right: Mac Morgan (Sharpless); Thelma Altman (Suzuki); Emerson Buckley, conductor; Licia Albanese (Butterfly); Arturo di Filippi, artistic director, Opera Guild of Greater Miami; Jon Crain (Pinkerton), and Luigi Vellucci (Goro)

season. Bookings throughout season in area served by University.

Thursday Music Club. President: Vernice Aldrich. Monthly music programs; public piano festival, Nov. 6; Christmas candlelight concert, Dec. 6.

Central High School Music Department. Director of band and orchestra: Leo M. Haesle. Central High School Singers, Dwight Sherwood, conductor; featured locally and in concert in Winnipeg, Manitoba.

Fargo

Fargo-Moorhead Symphony. Auspices: Fargo-Moorhead Symphony Orchestral Association. Conductor: Sigvald Thompson. President: Mrs. W. S. Shaw, 1319 Ninth St. S. Central High School Auditorium, 1,000. Concordia Field House, 5,000. Five regular concerts; two extra concerts in Fargo and Moorhead. Soloists: Robert Rudie, violinist, Oct. 18; Marian Barnum, pianist, Nov. 22; Sandra Warfield, March 14.

Wash.

Bremerton

By LORNA U. ERICKSON

After five years as conductor of the Bremerton Symphony, Gilbert N. Burns has accepted a position with the Coeur d'Alene, Idaho, school system. Robert Anderson, a violinist with the Seattle Symphony, is his successor.

Bremerton Symphony. Fifteenth St. and Chester Ave. Auspices: Bremerton Symphony Association. Olympic College; Bremerton Recreation Department. Conductor: Robert Anderson. President: Ralph E. Canfield. Manager: Darle Wilson. Civic Recreation Center, 1,600. Four concerts; concert on Bainbridge Island, in April. Soloists: Patricia Faulk, Oct. 26; Joan Brown, Dec. 14; Josephine Cunningham, Feb. 15; Joanna Volz, April 19 and (on Bainbridge Island) April 26.

Community Concert Association, Inc., R. R. 2, Box 777. Auspices: Peninsula Music Club. President: John C. Merkel. Coontz Junior High School Auditorium, 1,200. Jorge Bolet, Oct. 29; Dorothy Wareskjold, Jan. 18; Musical Americana, March 8; Eugene Conley, March 24.

Olympian Singers. 1738 Houston. Director: Jack W. Francis. President: Mrs. D. L. McCarthy. Coontz Junior High School Auditorium, 1,200. Three concerts.

Women's Choral Society. 930 Kit-sap, Port Orchard. Director: Walter Hopkins. President: Mrs. Don Shellenberger. First Methodist Church, 500. Christmas concert; spring concert.

Springfield

By MRS. AUGUST PABST

Community Concert Series. Auspices: Amateur Musical Club. President: Mrs. Will Taylor, 1331 Dial Ct. Orpheum Theatre, 2,800. Irmgard Seefried, Oct. 22; Jorge Bolet, Nov. 24; Ballet Theatre, Jan. 14; Chicago Symphony, March 16. Sunday matinee programs presenting local talent in Abraham Lincoln Hotel Gold Room.

Springfield Symphony. Conductor: Harry Farberman. President: Domenic Giachetto. Manager: Simon Friedman, 726 Reich Bldg. Springfield High School Auditorium, 1,600. Five concerts with guest soloists. Soloists: Ruben Varga, Nov. 3; Alexander Uninsky, Dec. 15; Springfield Municip-

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Springfield

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Choir, March 9; others to be announced.

Springfield Municipal Choir. Auspices: Playground and Recreation Commission. Director: E. Carl Lundgren. Secretary: Perrine Thompson, 230½ S. Sixth St. Radio, club, and civic programs.

Springfield Municipal Band (Maintained by city allotment). Conductor: Homer D. Mountz. Manager: Jack Wicks. Summer series, with soloists, in city parks; numerous civic appearances.

Concordia Seminary Chorus. Auspices: Concordia Seminary. Director: Fred L. Precht. Manager: William Kniffel. Local appearances in Springfield High School Auditorium, 1,600; tour, with guest soloists, through Midwest and South.

Springfield Oratorio Society. Auspices: Springfield Council of Churches. Director: Donald E. Allured, 621 Capital Ave. Local churches. Three oratorios, including annual Messiah.

Springfield Municipal Opera Association. P. O. Box 1022. President: I. Speed Reid. Open Air Theatre, Lake Springfield, 4,000. Three light opera productions, with local talent, in the summer.

Champaign-Urbana

By DUANE A. BRANIGAN

The University of Illinois School of Music has invited Ernest Ansermet as a guest conductor and lecturer during the month of March, 1954. While on the campus he will work with School of Music students and faculty and will conduct the University of Illinois Symphony and faculty chamber groups in concerts on March 14 and 16.

University of Illinois. University Auditorium, 2,078; Smith Music Hall, 1,038. Star Course Series. Auspices: University Concert and Entertainment Board. Five subscription and eleven extra events by visiting artists.

School of Music. Director: Duane A. Branigan.

Walden String Quartet of the University of Illinois, five concerts. Faculty Woodwind Quintet, two concerts.

University of Illinois Symphony and Sinfonietta. Conductor: Bernard Goodman. Five regular concerts.

Guest conductor: Ernest Ansermet, March 14 and 16; guest artist, Joseph Szegedi, violinist, April 6. One concert with the University Oratorio Society.

University of Illinois Opera Workshop. Director: Ludwig Zinner. Two evenings of opera scenes.

University of Illinois Oratorio Society. Director: Paul Young. One regular concert; one concert with University Symphony. University Choir, Paul Young, director; two concerts.

University Chorus, Ruthann Harrison, director; two concerts. University Men's Glee Club, Kermit Breen, director; two concerts.

Opera. Auspices: School of Music and the University Theatre; Lincoln Hall Theatre, 778. An Incomplete Education (E. Chabrier) and Trouble in Tahiti (Leonard Bernstein), April 2 and 3, under the direction of Ludwig Zinner.

School of Music faculty artists: fourteen chamber-music and solo recitals.

In addition to the above-listed local concerts, various School of Music organizations, including the University of Illinois Symphony and Sinfonietta, choral, and chamber-music groups make frequent appearances throughout the state of Illinois and other parts of the country. Such off-campus en-

gagements are managed by the University of Illinois, Division of Music Extension (Paul Painter, director) and the School of Music (Duane A. Branigan, director).

Peoria

By THEO POWELL SMITH

Amateur Musical Club. President: Mrs. John McCorvie. Shrine Mosque, 1,821. Four artists concerts; four member-participation programs. Jerome Hines, Oct. 13; Agnes de Mille Dance Theater, Nov. 16; Gina Bachauer, Jan. 19; Houston Symphony, March 23.

Star Course. Auspices: Allen Cannon. Shrine Mosque, 1,821. Mischa Elman, Oct. 27; DePaur Infantry Chorus, Nov. 21; Theodore Lettvin, Jan. 14; Frances Yeend, Feb. 20; Winnipeg Ballet, March 21.

Peoria Symphony. Auspices: Peoria Symphony Society. Conductor: Rudolph Reiners. President: J. A. Kahn. Manager: George Landon, Shrine Mosque, 1,821. Five subscription concerts; two member-participation concerts. Eugene List, Jan. 17; Fine Arts Ballet, March 12; Sonya Kahn, April 25.

Bradley University School of Music. Director: Kenneth Kincheloe. Bradley hall, 650. Faculty and student recitals weekly.

University Choir. Director: George Muns. Bradley Fieldhouse, 4,235. Two concerts.

Amateur Musical Club, Junior Department. Director: Mrs. Elmer Szepessy. Peoria Women's Club, 150. Five member concerts.

Peoria Municipal Band Association. Auspices: Peoria Playground and Recreation Department. Conductor: Paul Vegna. Tri-weekly concerts in Peoria parks, June to September.

American Guild of Organists, Peoria Chapter. President: Harold L. Harsch. Three recitals in local churches by Peoria artists; two out-of-town performers during season.

Choral Groups: Orpheus Club, Howard D. Kellogg, Jr., director; two concerts. Peorians, Wilber Simmons, director; two concerts. Philharmonic Choral, Griff L. Lathrop, director; one concert. Palestrina Choir, The Rev. Robert Livingston, director; three concerts. Caterpillar Employees Mixed Chorus, William Waldmeier, director; annual operetta.

Bandmasters Honor Sousa Anniversary

Members of the American Bandmasters' Association attended a dinner in New York on Feb. 25 celebrating the 100th anniversary of the birth of John Philip Sousa. Mrs. Helen Sousa Abert, daughter of the late composer-bandmaster, was the guest of honor. The dinner was the final event in the first day of the association's three-day annual convention, which was hosted this year by the United States Military Academy.

Americans To Sing In Puerto Rico Series

PUERTO RICO.—The University of Puerto Rico has engaged six Americans—Jean Madeira, Brian Sullivan, Thomas Hayward, Jan Pearce, and Robert Weede—for its ten-day operatic series beginning June 11. The program includes performances of Carmen, Rigoletto, Fledermaus, Madama Butterfly, Lucia di Lammermoor, and Manon.

Additional Columbia Artists Management advertisements on following pages →

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VOCAL AND INSTRUMENTAL ATTRACTIONS

American Debut

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Conductors: EDUARD VAN BEINUM, RAFAEL KUBELIK

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Leonard De Paur, Conductor

First time in America

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The Romance of America in Song and Dance

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Male Quartet, Soprano, Pianist

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Harp Quintet

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Company of Nine

London Repetitions of Britten's Gloriana

Bring Revised Verdict on Opera

By WILLIAM MANN

RECENT events at Covent Garden of more than usual interest were the new production of Rimsky-Korsakoff's *Le Coq d'or* (previously touched upon in *MUSICAL AMERICA*) and a revival of Benjamin Britten's *Gloriana*.

Coq d'Or, with a décor by Loudon Sainthill and admirable staging by Robert Helpmann, had Mattiwilda Dobbs as the delightful Queen, Hugues Cuénod as the Astrologer, and Howell Glynn as King Dodon. As a spectacle, this work won all hearts and filled every seat. Igor Markevitch conducted the opening performances, making a successful Covent Garden debut.

Gloriana, it will be remembered, was especially created for the Coronation. It started with a great deal to live up to. Besides the Royal commission, there were memories of *Aida* (one of operadom's most successful *pièces d'occasion*) to compete with, and the fact of Britten's own fashionable esteem and general popularity, which made it certain that its merits would be exactly appraised and compared with his previous achievements.

Then the novelty made its debut before an audience of Very Important Persons, few of whom cared for opera, music, or indeed contemporary art at all. The atmosphere thus was frigid, and in the following weeks many unqualified commentators rushed into print with their own indignant disapproval. After the first night the performances were welcomed with loud applause, the louder perhaps because the public wished to register its marked reaction, and a little because "a British audience will never let you down".

Second Thoughts on Gloriana

At the recent revival—after the opera had been taken by the Covent Garden company on tour as one of the productions in the Festival at Bulowayo in Africa—there was an even more cordial reception. Now that the smoke has blown away, it is possible to see that *Gloriana* is not really the gloomy failure that these cathedral organists and public servants who attended its premiere tried to pretend. Nor is it the masterpiece Britten's idolators would like us to think it is. It contains some fine dramatic music, some masterly writing, some effective pageantry, a solo for Essex (Happy were he) that belongs with Britten's most beautiful songs, and one or two other moments of real distinction. The total dramatic effect is not powerful, but that can be said of all Britten's operas since *Peter Grimes*; this composer does not seem anxious for full-blooded thrills à la *Trovatore*. The protagonists have gratifying parts, but besides these two, Elizabeth and Essex, the other characters are wan shadows. The orchestration is delicate for too much of the time, but the chorus has some exciting music. For the revival, one scene was omitted, and that the really weak one, the pageant at Norwich, which was evidently written to allow for suitable choreographic spectacle (a Masque for dancers accompanied by a cappella chorus). *Gloriana* can perfectly well be staged, without this festive scene, by a modest company; the pageantry is not indispensable. Indeed such a production might well emphasize the musical and operatic worth of the piece.

Covent Garden is also bringing out a new staging of Weber's *Der Frei-*

schütz, which will be the subject of a later London report.

The concert season has been one of the busiest since the war. The BBC Symphony concerts have included Kirsten Flagstad's farewell to London, Prokofiev's Fifth Symphony (still a comparative novelty here), Honegger's *King David*, Richard Arnell's symphonic portrait of Lord Byron (commissioned by Sir Thomas Beecham, who conducted), Mahler's Ninth Symphony under Paul Kletzki (London critics received this work with monumental stupidity). And this organization is programming William Alwyn's Second Symphony, Carl Nielsen's Fifth, Stravinsky's *Le Sacre du Printemps*, under Eugene Goossens, and Walton's *Belshazzar's Feast*, and Berlioz' *Grande Messe des Morts* under Sir Malcolm Sargent.

The Royal Philharmonic Society brought Paul Sacher to introduce the Ritual Dances from Michael Tippett's new opera, *Midsummer Marriage*. This seems to be Tippett's most successful work to date. It also presented William Wordsworth's Third Symphony, Hindemith's Philharmonic Concerto, Lennox Berkeley's Double Piano Concerto, and Strauss's *Sinfonia Domestica* (the last three under Mr. Goossens). The late Herbert Murrill's Second Cello Concerto, Strauss's *Don Quixote*, with Paul Tortelier as cello soloist, and Honegger's Fifth Symphony are all promised. In May, Igor Stravinsky will come here to conduct a program of his better-known works and receive the medal of the Royal Philharmonic Society.

Sir Thomas Beecham has conducted some programs and, in concerts promoted by himself, has given London some of its most thrilling evenings in several years. Beecham is in his most inspiring form, and has produced one attractive concert after another, generally drawing soloists from his own virtuoso orchestra.

The Philharmonia Orchestra has had to forego Wilhelm Furtwängler, who is ill, but is presenting many events of interest, including recitals by Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. Edwin Fischer and Herbert von Karajan were among its recent conductors.

Operas at the Universities

Our two principal universities are nourishing some enterprising productions. Oxford gave Marschner's *Hans Heiling*, at the end of 1953. Cambridge promises this spring Vaughan Williams' latest stage work, *A Pilgrim's Progress*, which was poorly produced at Covent Garden in 1951 but may well reveal more memorable things in the careful, artistic performance that this University always gives (particularly where this composer is concerned).

Another mention is due the Carl Rosa Company, which had to quit the road for a year owing to insufficient funds, but was able to make a successful provincial tour last autumn and is now embarking on a spring one. This will include *Tannhäuser* (first production here since the war) and *The Tales of Hoffman* in its first version. Unfortunately the Rosa troupe is shy about visiting London, and thus it is deprived of a certain metropolitan welcome and of the constructive criticism that everyone hopes would enable it to attain a standard comparable to Covent Garden or Sadler's Wells.

Of the operas commissioned by the 1951 Festival of Britain, Lennox Berkeley's *Nelson* has received a con-

SYNGE PLAY IN OPERATIC FORM

Scene from *Riders to the Sea*, one-act opera by Vaughan Williams, produced by the opera workshop of the Eastman School of Music, Leonard Treash, director, in Rochester, N. Y., on March 8 and 9. Singers in this scene were Dorothy Hatch, Anna May de Benedictis, and Ruth Landes. Ward Woodbury conducted



cert performance (Sadler's Wells hopes to stage it soon), and Arthur Benjamin's *A Tale of Two Cities* has had a broadcast hearing. Alan Bush's *Wat Tyler* has been even acclaimed behind the Iron Curtain, but thus far has not been released for England. The others are not being heard at all.

Musical folk regret that our operatic public has so little interest in new works. On the Continent people go to a new opera as they do to a new play. Here opera is treated as a museum art, and anything new is shunned as though it were bogus *Sheraton*, or a pastiche of the *Elgin Marbles*. This is a discouraging state of affairs for many opera composers now at work in this country. We think enviously of the American opera workshops that have brought so many operas to light, and we regret that England is so small. We look to Wales, the country of British song, which has recently formed its own opera company, and has already given Verdi's *Nabucco* and *Menna*, a new Welsh opera by Arwel Hughes, as part of its repertory, along with certain older favorites.

Leinsdorf Signs For 1954-55 Season

ROCHESTER.—Erich Leinsdorf has been signed for another year as conductor and music director of the Rochester Philharmonic. The renewal of Mr. Leinsdorf's contract marks his eighth consecutive season as permanent conductor of the orchestra, which

he first conducted in a guest role during the 1946-47 season. During the current season he is conducting a number of concerts in Rochester's industrial plants.

The Philharmonic's annual spring tour will begin on March 22 with a concert in Larchmont, N. Y., following which it is scheduled to fill eleven engagements in cities from Virginia to Canada. A highlight of the orchestra's tour will be a concert in Carnegie Hall on March 26. Beethoven's Ninth Symphony and the Prologue and Coronation Scene from Boris Godunoff will comprise the program. Guest artists will be Irene Jordan, Nell Rankin, Walter Fredericks, Mack Harrell, and the Rutgers University Choir, F. Austin Walter, director.

The same program will be performed initially in New Brunswick, N. J., at Rutgers University on March 25 and at the Brooklyn Academy of Music on the 27th. Other tour dates are West Chester, Penna., March 23; Morristown, N. J., March 24; Frederick, Md., March 28; Danville, Va., March 29; Blacksburg, Va., March 30; Lynchburg, Va., March 31; Trenton, N. J., April 1; and Hamilton, Ont., April 7.

The Rochester Civic Music Association, parent organization of the Rochester Philharmonic and the Rochester Pops orchestras, and the Artists Series, ended its annual fund campaign with a total of \$143,144 in pledges and contributions from 13,118 supporters. Last year the association boasted 12,317 contributors.

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POLYNA Stoska Soprano	Lily Pons <i>Soprano</i> <i>Metropolitan, San Francisco Operas</i>	DOROTHY Maynor Soprano	JENNIE Tourel Mezzo-Soprano
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HERVANA NELLI

At the Metropolitan Opera, 1954—

Her First "Forza del Destino" at the Met, February 17

An Artist

"There was news in last night's performance. Herva Nelli sang the role of Leonora. She gave a fine account of herself singing throughout the evening like an artist."

—Howard Taubman, *The New York Times*



Vocal Gold

Lovely to Hear
Lovely to Look At

"This is one of the loveliest sopranos in the field—lovely to hear and lovely to look at. It is a soft luscious voice of the kind of voice Verdi would have favored and Toscanini always has. Last night's performance more than brought its worth in vocal gold."

—Louis Blum
New York World-Telegram and Sun

Soaring Quality

"Nelli's limpid soprano has a beautiful aerial quality which soars easily into the high register and expresses moving pathos, when she wishes it, in her lower notes. She acted with simplicity and consistent intensity which was compelling. She created a lovely and affecting figure."

—Harriett Johnson
The New York Times

"The Audience
Accepted her
Enthusiastically."

—Miles Kastner
New York Journal-American

On Maestro Toscanini's NBC Broadcast of "Masked Ball" Vocal Power — Dramatic Effect

"We have never heard Miss Nelli sing with such vocal power, confidence and dramatic effect."

—Olin Downes, *The New York Times*, January 25, 1954

"Superb"

—Harriett Johnson, *The New York Times*

"At the Zenith of Achievement"

—Robert Bagar, *New York World-Telegram and Sun*